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THEMATIC GUIDE

THROUGH THE MUSIC

OF

PARSIFAL.

WITH A PREFACE CONCERNING THE TRADITIONAL
MATERIAL OF THE WAGNERIAN DRAMA.

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 BY

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PRELIMINARY OBSERVATION CONCERNING THE MATERIAL OF THE MUSIC-DRAMA “ PARSIFAL.”

THOSE who have criticised Richard Wagner's dramas have for the most part made the mistake of measuring them, because they treated of ancient German or mediæval legendary materials, according to the standard of already existing Teutonic poems based on materials of the same kind. For “Tristan,” the epic of Godfrey of Strassburg afforded the standard ; for “The Ring of the Nibelungen,” the “Nibelungenlied.” Those who had perceived that Wagner's “Nibelung”-poem has but little in common with the “Nibelungenlied,” brought forward instead of the latter the “Edda-songs,” and treated the new drama as a dramatization of those ancient Skaldic poems ; which brought upon our poet the reproach of having forsaken German soil to gather his materials in the foreign soil of Iceland.

All this is erroneous and very foolish. Wagner's “materials,” to indicate them thus briefly, are far more ancient than the Skaldic settings of ancient dogmatic and legendary memory in the Northern country, which have been handed down to us only confused and dismembered ; to say nothing of the epical compilations by the knightly and commoner singers of the 13th century in Germany. Their characteristic features were brought over from Asia with the Aryan nomadic peoples, and from that time have become, in ever new transformations and condensations, the *acquired possession*, in the

strict sense, of the Germanic, especially of the German nation. For while the Edda-songs, in so far as they treat of the Siegfried-myth, are demonstrably based upon elements brought over from Germany itself, Keltic-French mythical formations, like those of Tristan and of Parsifal, have, on the other hand, attained in German poesy alone to the consummate, ethical realization of the universally-human material hidden in them, and thus have become the property of the German nation. *Originally*, however, the entire legendary material distributed among the peoples of Western Europe was essentially *Aryan-Germanic* property ; and every German poet who again laid hold of it, as of a primitive form of poetical fancy peculiar to our national spirit, sought only to give us this property afresh and to make it so much the more sincerely our own. What he created for us with it, when he was really successful with it, was then not only a new independent *form* of the old material, but at the same time a new enlargement and interpretation of the intellectual and moral *subject-matter*. Both of these depended, however, upon the special tendencies of the new poet, upon the peculiarity of his art-tendency and art-form, and this peculiarity, again, was determined by the *period* in which he poetized. The mediæval singer created also mediæval epics only ; and no other period would have allowed itself to think of such a thing as to touch these finished art-works, the expression of another epoch, with a view to modifying them. It was therefore folly to imagine, that, after having recast into a dramatic form the material peculiarly shaped in those epics, one had satisfied the modern taste and had created a real Tristan- or Nibelungen-drama for the public of to-day. This public was justified in withholding its sympathy from such literary sleights-of-hand.

It is not in the outward change of form, nor in the simple adoption of the subject-matter shaped in the best poetical setting, that a new realization of the ancient material must consist. In fact, this material must be daily conquered anew; and it is such a conquest that Wagner achieved when he poetized anew the materials for the form of the new musical drama, and for the participation of an age filled with enthusiasm through this species of art. The universally-human fundamental essence of this multifariously transformed world of legends had, as by every true poet, first of all to be again clearly segregated and put in relief. But after that it had to be shaped and developed in that manner that, in the first place, was conformable to the national spirit that had in the mean time continued to display itself in its own way, to its knowledge and its contemplation of the world,—and secondly, that corresponded to precisely this art-form which, begotten of the same spirit, was destined to provide for it a truthful and *refined* expression.

With this view the singer of the “Nibelungenlied” once poetized that ancient legendary material, as far as the poetic knowledge of that day had supplied him with it, according to the needs of the epic of that time, and with the power and in the peculiar method of the Christian-German spirit of the period, into an entirely definite new form. But the farther the national spirit evolved itself from its former historical incrustations, so much the nearer was it able to come again to the universally-human nucleus of the material, and therewith to the possibility of a truly styleful *art*. That which lives in this spirit to-day, first of all as actual *German* nature, then as feeling of existence sympathetically turned toward the *universally-human*, lastly as *artistically-idealistic* outline, all this concentrated itself in

the individual artistic personality of a tragic poet whose creative breath was music ;—and this personality again put the import of the national spirit thus continually moulded, into the corresponding reorganized form of the ancient national materials.

Precisely because of the fact that *music*, as the new and most highly developed artistic mode of expression of the true German nature, had been bestowed on him as his own mother tongue, Wagner was enabled to cause these materials even of our most modern time to come again to life in that thrilling manner which we experience in its effects upon the auditors at every good performance of his works. The sublime ideality of these materials allowed them to take as the basis of their imaginary formations not only that heathen mythological world to which they originally belonged—to wit, the heroic images of the poetizing national mind of the ancient Germans themselves, but also the realm of the sublimest ideal of the Christian religion, as it appears symbolized in the *Grail*. But the possibility of realizing this ideality would have to be denied to us, as it was in part denied already to the Nibelung-singer of the Hohenstaufen-period, who poetized with word only, if we had not *Music*, extending from Bach to Beethoven. This German music elaborates, in its sphere, even the ideal most estranged from us into a new familiar and sublime truthfulness. In the *musical drama* the gods of former times are vivified as magnificent types of those passions and thoughts which are the fundamental bearers of the entire poetic material itself ; and the celestially rapt sublimity of the Christian idea of God, as deposited in the tradition of the *Grail*, is also vivified in the musical drama, ever since *Wolfram von Eschenbach* has been inseparable from the material of “Parsifal.”

Not as if Wolfram had first poetized the religious

spirit into the legend—the connection of the heroic *Parsifal*-legend with the religious *Grail*-legend existed already before him and had been fully turned to account in the poem of the Frenchman *Chrétien de Troyes*; but in Wolfram's case the spirit of the *Grail*-legend penetrated the entire poem with a solemnity and a profoundness which, indeed, rendered the whole significance of the connection of both legends recognizable. But again, precisely Wolfram's conception is by no means the standard for all time, it also decidedly bears the stamp of his own epoch; his knightly order of the *Grail* is an *ecclesia militans* in the full brilliancy of mediæval chivalry, his Christian spirit is the spirit of the Church of his time, although attained, in the mind of a genial poet, to individually-poetic power. One who, poetizing after Wolfram's time, should newly arrange the ancient material, would have no right to separate *Parsifal* again from the *Grail*; he, too, would have to represent in the *Grail* the sum total of the most profound religiousness,—but only of that most profound religiousness which can arrive at perfect development in a genuine Christian mind of *our time* on condition of enlightened intellectual powers. That which, in the sense of the religious ideal thereby indicated, was to be utilized, out of Wolfram's poetry or out of any other traces and conceptions of the ancient material, for the new musical drama, was fitted together in the mind of the poet Wagner for the structure of his religious tragedy, now quite freely wrought out from the idea, and named festival play for inaugurating a theatre (*Bühnenweihfestspiel*).

We shall add here a brief examination of these separate portions of the legend, especially as they had to form also the basal features of the *musical* performance of the poem, which are to be discussed in this work.

THE GRAIL

refers to those sacred vessels in the most ancient legends of the Aryan peoples, in which the latter sheltered the divine beverage, the intoxicating result of ancient work of cultivation, the spiritualized product of nature. In the soma, haoma, wine, mead, they believed that they themselves partook of the divine nature, and that in drinking they received the divinity within themselves. Interior exaltation, purification, invigoration for the service of the divinity, united the participants in a mysteriously consecrated brotherhood; thus especially in Eleusis, where Demeter (Ceres) and Dionysius (Bacchus) were partaken of in bread (sesam) and in wine (kykeon). It is the prototype of the Christian sacrament of the Eucharist. The Gael of the British Isles also knew the sacred caldron of Ceridwen, their Ceres=Demeter; in a far later, post-Christian legend it reappears as a dish, in which a bloody head is lying. The blood of the god (as of the lacerated Dionysius Zagreus of the Greeks) assumed here in the North that materialized image for which the legend of John the Baptist might have served as model. This legend, related in the so-called *Mabinogi* (manuscript of the 14th century), is, however, that of *Peredur*, which exactly corresponds with the story of the French Perceval. Whether it be of Gaelic or of French origin, is indifferent; at all events, it is in France that the designation *Grail* and the story of this sacred vessel as of the *dish at Christ's last supper* first make their appearance. Concerning this a narration after more ancient sources is given by *Robert de Boron* in the "*Petit St. Graal*" (12th century). This chalice of the Last Supper, with the paten, was given by the Saviour to Joseph of Arimathea, who had also collected in it the blood of the Crucified One, as a sacred inheri-

tance, to prolong his life in prison until Titus set him free and received baptism at his hands. (Here we find in "Titus" the first trace of the guardian of the Grail, "Titurel," who makes his appearance later on.) *Chrétien de Troyes* (ob. 1190) also has this sacred vessel of the Grail in his "*Perceval le Galois*" or "*Contes de Graal*," and, indeed, as a healing, nourishing, purifying miracle from Joseph's legacy to the kindred of *Perceval*. In *Wolfram*, who poetized about 1210 in imitation of *Chrétien*, suddenly appears in the place of the vessel a stone, brought by an angelic host down to earth and placed under the care of the "Templists," the pious chivalry of Titurel on Monsalvat, the "Mountain of Salvation," inaccessible to sinners. Every *Good-Friday* strengthened in its miraculous power by means of the *wafer* of the dove from heaven, this Grail of *Wolfram's*, a revelation of the divine essence itself, has likewise an express bearing upon the last supper and the death of Christ. *Wolfram* asserts that he received the knowledge of this stone, which points to oriental Sabianism, from a poet named Kiot, after the statement of a Spanish-Arabian half-jew Flegetanis (*i. e.*, in Arabic, astronomer). In Spain, where formerly the Gothic Christians, under Pelayo, had retreated before the heathen Moors, with the sanctuary of their pure faith, into the mountains of the North, there, indeed, history afforded an especially significant prototype for

THE KNIGHTLY ORDER OF THE GRAIL.

This represents the antique community of mysteries, the consecrated brotherhood, in the ideal form of a mediæval order of spiritual knights. The knights are called, in *Wolfram's* poem, *Templeisen*,* and exhibit

* A German word, now obsolete, which may be rendered by a word like "Templists." (Translator.)

traits in common with the Knights-Templars, among whom, moreover, the head on the dish was also to be found, as object of worship, as in the Gaelic legend. They were also powerfully represented precisely in Northern Spain as the successors of the Gothic conquerors of the heathen. Wolfram's "Templists" are nourished and strengthened by means of the Grail; from afar they hear the cry for help of the suffering, and march out into the world to the defence of innocence and the punishment of wrong-doing. The names of the chosen ones appear on the Grail. They are the knightly embodiment of the divine love in earthly heroism. As a tragically significant symbol of their chivalrousness, there appears with them, besides the divine Grail, in all relevant traditions,

THE BLOODY SPEAR.

The Mabinogi does *not* know it as a Christian relic; on the other hand, Chrétien de Troyes, without ceremony, indicates it as the spear of Longinus which pierced the side of the crucified Saviour. In Wolfram's poem this signification has again disappeared; the bleeding spear which the company of the Grail salute with loud lamentations, as it is being carried around in the hall, is there a poisoned weapon, which, in the hand of some *heathen* or other, who strove with the knights for the acquisition of the Grail, inflicted on the king of the Grail, *Amfortas*, Titurel's successor, an incurable wound on the occasion of a *love-adventure*. This Amfortas is

THE INFIRM KING,

whose form is likewise common to all the relevant traditions. In the Mabinogi he appears as a lame old

man, Peredur's uncle ; but his sickness has but slight relation to the action ; the spear and the bloody head are there referred to the murdered father of Peredur, and the mission of the hero is vengeance for his father's death. With Chrétiens the infirm king (le roi pêcheur, —fisher and sinner) is the *king of the Grail*, and with Wolfram the name *Amfortas*, *i. e.*, the weak and suffering one, is added, but near him the "old man," his ancestor Titurel, is also seen in the castle of the Grail, on a couch. The figure of Amfortas represents an *affliction* that had obtruded itself upon the association of the Grail, and that was founded, indeed, upon *guilt*. The guilt is *sensuality*, transgression of a fundamental law of the holy order ; the punishment emanates from the spirit of *paganism*, which itself embodies sinful sensuality. The *cure* is said, in both conceptions, to be effected through a promised knight who is to come and "inquire." This knight is the hero of the Parsifal-legend connected with the legend of the Grail :

PEREDUR—PERCEVAL—PARZIVAL—PARSIFAL.

He is a counterpart of Lohengrin, inasmuch as we recognize in the latter the *consecrated knight of the Grail* going forth on an errand of deliverance, while Parsifal is *he who only seeks and inquires after the Grail*—or who does not inquire after it and goes astray. The Grail, hidden from every sinner and heathen, is the supreme object of the ideal aspiration of the pious knightly mind ; it is even the (religious) ideal sought for in the battle of life, revealed in the death of Christ, represented and imparted for the faith in his sacrament. The Gaelic name *Peredur* is elucidated through *Per-gedur*, which is said to signify the "seeker after the basin." The hero could, however, become seeker after

the *Grail* on French soil only. To interpret also the name “Parzifal” in the same manner from the Gaelic “Per-kyfaill,” was therefore more hazardous than *Gorres’* derivation from the Arabic “Parsch-Fal,” *i. e.*, the *innocent fool*. As such, first of all, the seeking hero makes his appearance in all the legends. It is innocence and simplicity which merited the vocation to the supreme act of redemption. The story of the infancy of the hero perfectly agrees in the Mabinogi with the later account in Chrétien and Wolfram. Fatherless, brought up by his mother far from the world, the ignorant child of the forest is decoyed into the world by means of a brilliant pageant of chivalry; according to Chrétien, he issues forth in rustic attire; according to Wolfram, in harlequin’s dress: the latter calls him “the *tumbe klare*,” thus likewise “innocent fool,” and regards him as descended from the lineage of Anjou, as the son of Gamuret and Herzeloide. In the Mabinogi he arrives, after divers absurd adventures, at that castle of his lame uncle, where, however, he *does not inquire* as to the signification of the spear and the bloody head. According to Chrétien and Wolfram, it is the castle of the Grail, where he has been before announced to the Grail as that one who by his inquiry shall heal the infirm king. Still, the fool *does not inquire*. He enters anew into the world, intent upon knightly adventures. Here the curse befalls him on account of his neglect; in the Mabinogi, by means of a fierce black-haired maiden, called, according to Chrétien, *la demoiselle*; according to Wolfram, *Kondrie la sorcière*, the witch, and yet messenger of the Grail also. He must now wander and seek until he again finds the “Wonder-Castle.” He meets everywhere the clergyman or the penitent knight, who rebukes him for *bearing weapons on Good-Friday*. To this is joined the instruction concerning the Grail by

the knightly hermit, in Chrétien and Wolfram. In the Mabinogi also a hermit is the host of Peredur; his figure is divided, in Chrétien and Wolfram, into an earlier teacher of knightly virtues (*Gurnemans*) and that later instructor as to the Grail (Wolfram's *Trevrezent*). At last the seeker finds the castle; in the Mabinogi he avenges his father, in Chrétien he makes a broken sword whole again, and heals the king by *inquiring* after spear and Grail, and in Wolfram by the question: "*What ails thee, uncle?*" He becomes king in his stead.

PARSIFAL, ACCORDING TO WAGNER,

unites in his simple story all these principal features of the legendary material. He, too, is the innocent fool, Gamuret's and Herzeleiden's son, born fatherless, enticed from the forest into the world by the appearance of the knights. In ignorance, and with the foolish act of the slaughter of an animal, he sets foot upon the realm of the Grail. There the affliction of the king Amfortas has been brought on by a combat with the representative of paganism, *Klingsor* (the famous magician of German legend); and, indeed, this befell him likewise on the occasion of a love-adventure. The lance is the holy spear of Longinus; the king entered into the combat with this holy relic; Kundry, who was under Klingsor's jurisdiction, allured him within her arms; the spear was taken from him by Klingsor and he himself was wounded by it; only the touch of the spear (which in Wolfram also "*cools*" the wound) can heal the king. But only the "*innocent fool*" who is promised through the writing on the Grail can retrieve the spear from Klingsor's hand, in that he preserves his *purity* amid the danger of sensual allurements; this can be the case only in virtue of *consciousness* of the guilt

of Amfortas ; and this consciousness is acquired only through deepest *sympathy* with the sufferer. Hence the motto on the Grail runs thus :

“By pity ’lightened,
The guileless fool—
Wait for him,
My chosen tool.”

Thus the *epic* moment of “inquiring” becomes a *dramatic* motive. The question in the abstract is, strictly speaking, superfluous in Wolfram, because Parzival, when he inquires, has already learned that after which he is inquiring ; it denotes, however, in a manner so as to make epically present, the feeling of sympathy with the king, and thus symbolizes a necessary act of sympathy on the part of the hero. Now, this act of sympathy is, in Wagner’s poem, quite dramatically, the *acquisition of the spear* ; thus, instead of the merely symbolically-epic and scenically ineffective formula of the “inquiry,” the main point with him is the actual touching of the wound with the reconquered spear as the act of redemption of the sympathy which has become conscious. Gurnemanz, the armorer of the holy order of knights, in whose figure the epically separated personages of the hermit and the knight are dramatically reunited, thinks that he has found in the fool, who has miraculously come into the territory of the Grail, the Promised one, and conducts him into the castle, to the love-feast ; but although deeply affected by an unknown sorrow,—Parsifal does not yet understand the affliction of Amfortas. He is again sent forth into the world of fools and wicked ones, and now comes into the domain of seduction, into the enchanted garden of Klingsor. But in the very arms of Kundry he resists the temptation, since the recollection of the sorrows of

Amfortas now, in a like occurrence, awakens in him to the full consciousness of their guilty signification. Having become *conscious* in actual *fellowship of suffering*, he regains the spear from the annihilated power of the pagan sensual charm. Yet *Kundry's curse* sends him upon a long pilgrimage; the Innocent one must, amid fierce struggles, by his own strength preserve the sacred thing that he has acquired, the cognizance of guilt and of suffering, in the dangers and enmities of the world, and by deeds confirm them; then only shall he find the way back to the Grail. On *Good-Friday* he sets foot upon the holy domain, he must lay aside the secular knightly weapons on the day of redemption, and with the divinely consecrated and expiated weapon he closes up the wound of sin in the house of salvation, freed from affliction. He becomes king in the stead of Amfortas.

THE GRAIL IN WAGNER'S POEM

appears, as does also the *spear*, in its full Christian-religious meaning. Both symbols have, like the stone in Wolfram, been transmitted from heaven by a multitude of angels to Titurel, who has built for them the sanctuary which "no sinner finds," in the North-Spanish mountains, the ancient asylum of the pure faith. With this agrees also the statement of Wolfram's successor, *Albrecht von Scharffenberg*, the poet of the so-called "jüngerer Titurel" (1270); but if with him everything appears epically blazoned forth for the delineation of knightly splendor, with Wagner everything is kept within, religiously absorbed, entirely pervaded as it were by the spirit of the most Christian sacrament, the Lord's Supper, the Divine Sacrifice. This is denoted by the visible participation of the community of the holy and pure in

the solemn fruition of God, *i. e.*, in the interpenetration of their own blood and body with the Divine, for carrying out the spirit of heavenly love in earthly deeds of sympathy with innocence and right. In the sin-wound of Amfortas, however, the Saviour himself suffers, the spirit of divine love given up in human care to the world of sin. Nevertheless, the same divine power of conscious sympathy delivers him from the suffering of human guilt, and brings "redemption to the Redeemer." With this enhancement of the legend, which on the one hand led back to the most ancient significance of the mystery of the sacred vessel, and on the other hand rendered an ideal conception of the pure Christian notion of the redemption feasible, only *paganism* itself could step forward as dramatic antithesis to the Christendom embodied in the worship of the Grail, as it had, indeed, been foreshadowed in the previous legendary formations, but, precisely in the great epic poems of chivalry, had not been carried out. Rather, the epic of chivalry, in opposition to the Grail, as to the life of *religious* knighthood, represented the life of *secular* knighthood in the famous *Round Table of King Arthur*. In all relevant legendary poems, from the Mabinogi onward, Parsifal makes his appearance at the court of Arthur. Wolfram has conceived the antithesis still more profoundly ; for it is at the court of Arthur, in the utmost worldly splendor of chivalry, that the curse of the messenger of the Grail falls upon the hero ; but it is at the court of Arthur that she also announces to him, upon his returning penitent, the release from the curse. This court of Arthur, a specifically mediæval fancy picture, was in no wise to be any longer made use of for the religious drama of our time ; its whole character is that of the epic of chivalry, which lives upon the exuberant, adventurous spirit of the Arthurian knights,

even with Wolfram, although its insertion into the intimate alliance of the legends of the Grail and of Parsifal was in the beginning only a heterogeneously external makeshift of the epic, craving material. The true antithesis to the castle of the Grail is found in the *châtel merveil*, the enchanted castle of the pagan *Klingsor*, which in Wolfram comes to the surface by way of episode only.

In Wolfram, the master of the enchanted mirror, of the enchanted forest and of the four hundred captive virgins,

KLINGSOR, IN WAGNER,

is identified with that *pagan* with whom paganism actually encroaches upon the action of the legend, that is to say, with Wolfram's unnamed antagonist of the Grail, whose spear inflicted the wound on Amfortas. If, besides Parsifal, *Gawan* plays in Wolfram an important part as representative of secular chivalry, and allies himself precisely with *Klingsor* and the latter's seductive confederate *Orgeluse*, and if, mingled with this, all sorts of suggestions of enchanted flowers, chaplets and names of flowers act a part, which suggestions, moreover, are also not lacking in the love-adventure of the king of the Grail himself; Wagner has condensed all this and developed it in regard to his own hero Parsifal, who, as we know, is mentioned in Wolfram as a predecessor of *Gawan*'s who had rejected *Orgeluse*'s love, and has in this way invested the temptation of the fool driven by pagan sensuality out into the world with a simple dramatic form, which, moreover, coincides in all its individual features with cognate vestiges of tradition. *Orgeluse*, the seducer, is, besides, identified by him with *Kundry*, the blasphemous messenger of the Grail, as mistress of *Klingsor*'s flower-spirits.

KUNDRY, IN WAGNER,

is the most interesting delineation of character which the poet found to take in hand for his drama. In this form are united almost all the personifications of the womanly element which appear, in the epical settings of the legendary material, multifariously divided according to their intrinsic law. All these women of the relevant poems may be traced back to an originally homogeneous mythical formation, viz.: to the form of the Germanic *Valkyræ*, and furthermore, to the *mother of the gods, wife of the gods*, merely multiplying themselves again in the *Valkyræ*. Kundry appears in all the relevant legends like a *Valkyr*, and therefore also now as hostile, now as helping, healing. Thus she represents the two sides of womanly nature, which the ancient German had mythically personated in his combating and slaying, protecting and fostering *Valkyræ*. In all the legends she curses the hero and then removes the curse from him or benevolently declares to him his fault, in doing which she shows herself (for instance, in the *Mabinogi*) transformed into a beautiful young man. Wagner has poetized this twofold character into a dramatic motive, in that he has furthermore identified Kundry with the *Herodias* of the German legend. *Herodias*, too, is a *Valkyr*-figure, a Dame Hera or Herke, a storm-spirit ever roaming restlessly through the world ; and in this is founded her affinity with Kundry, the wild horsewoman of the Grail, whose name (in the northern language *Gundryggia*) is to be found, moreover, in the *Edda* as denoting the office of the *Valkyræ*, “to make ready for battle.” *Herodias* is said to have *laughed*, when she bore the head of John the Baptist on the charger ; thereupon the bloody head blew upon her, so that she has been ever since condemned to

everlasting vagrancy ; thus she became changed into a female Ahasuerus, a consort of the Wild Huntsman, of Hackelberg, *i. e.*, pall-bearer, *Wotan*, as God of the tempest and of the dead. This demoniacal alliance exists, in Wagner, between Kundry and the magician *Klingsor*, whose *Gaelic* counterpart bears the name *Gwyddao*, *i. e.*, *Gwodan*, *Wodan*. Just as the bloody head of the *Gaelic* form of legend becomes, in the Grail-legend, the symbol of the *suffering Saviour* himself, *i. e.*, the Grail, so, according to Wagner's interpretation, did Kundry not mock the head of *John the Baptist* but the *cross-bearing Christ* himself ; thereupon his glance struck her, and now, condemned to "accursed laughter," she wanders through the world in despair to find the Saviour again, that he may through love redeem her from the curse. Thus she desires to do penance in good works, as in the service of the Grail ; but the curse of her sin continually impels her anew to evil. The representative of paganism, the sworn enemy of Christ and of his saints, *Klingsor*, secured against her seduction by his own infamy alone, has power over her in the magic sleep of her exhaustion and, having transformed her into a wonderfully beautiful woman, forces her into his service to cause the dangerous and seductive side of feminality, the power of pagan sensuality, to operate for the corruption of the knights of the Grail. Thus has she seduced *Amfortas* ; but *Parsifal*, the innocent one, resists her. Out of her desperate longing for redemption through love, the unhappy wretch seeks, in the very seduction which her beauty must demoniacally perpetrate, the enjoyment of the divinely rescuing love for which her accursed nature is striving. The only one, *Parsifal*, who has become conscious in the true love of sympathy, perceives the insane mistake of this longing, and tears himself away from her embrace. For this, the

rejected one lays upon him the curse of *going astray*; but Klingsor's power also is broken through the victory of purity, and the spear is in Parsifal's hand. Kundry, freed from her diabolic master, seeks, humbly penitent, the service of the Grail; and when Parsifal also returns to its sacred domain, the ever laughing one *weeps* during the benediction of baptism at the affectionate hand of its new king. Thus the Christian power of redemption is bestowed upon the unhappy woman also. The redeemed woman dies in the sunshine of the grace of God; but the redeemed knights, strengthened by the light of the newly revealed Grail, continue to do the works of healing and charity of pure Christianity in the service of the holy shrine of divine love delivered from the calamity of guilt.

CONCERNING THE PURPOSE OF MY "GUIDES"

and as to the nature of their object—*motives*, I have expressed myself both in a somewhat extended introduction to my discussions of the motives of the "Götterdämmerung" (Mus. Wochenbl. 1877, Nos. 8 and 9), as also in the preface to the fourth, improved edition of my Guide to the "Nibelungen," and finally, with the utmost possible brevity, in my Guide to "Tristan," in the chapter about the "music." I do not wish to repeat here what I have frequently said, but would only observe that in that which is generally called "motive," certain musical themes are concerned which are necessary to the symphonic as also to the dramatic movement. In the *symphonic* movement, they are developed according to the more external laws (yet well founded in the style) of symmetry, of contrast, of change and of repetition. In the *dramatic* movement they are, according to the inner laws of the drama, utilized, de-

veloped, interwoven, assimilated with each other, and multifariously transformed. If the invention of them is the wonderful work of genius, it is in this further musical exploitation of them that the true artist exhibits himself. Yet it is precisely in composition in the musico-dramatic style that in this artistic work also an uninterruptedly operating genial creative power must of necessity remain active ; for here the main point is, not only to erect a tonal edifice of artistic beauty, but to adhere musically to the whole drama, in conformity with the poetry, in all its most delicate movements and nuances, moods, emotions and moments of action. Thus, in dramatic composition the development of the themes themselves is the constant lively image of the drama, viewed from its musical side—*i. e.*, according to the inner, psychical potencies of its poetical moments and motives.

To learn how the artist applies and transforms his themes melodically, harmonically and rhythmically, how he perfects and develops them in a new manner of style for longer pieces of music or shorter figures—this is for the *musician*, even without special reference to the drama as such, extremely interesting. I have, however, not written my works for musicians, to whom alone it must be left, from their special standpoint and for their compeers to treat Wagner's dramatic composition according to the laws of their profession. I can say nothing concerning it which they would not know better themselves, nor would it help non-musicians if I should speak of it ; they are in my condition, they are precisely not musicians. But especially for them do I write these guides, to give them, by way of a hint, an idea of the organization, in point of style, of Wagner's art-work on the whole, that is to say, of the agreement of the musical and poetical substance of his works in

their reciprocal fundamental forms, precisely those poetical and musical "motives." I have heard that many persons have thought that they really owed to a previous acquaintance with my works a clearer enjoyment of the afore-mentioned art-works ; yet I am as far as possible from claiming to define this enjoyment or to render it possible. Music acts directly upon feeling ; no reflection whatever can at any time take the place of this receptive element. But the road to feeling lies less frequently free than it is supposed to do. Thus it may very well happen that a too great ignorance of the poem to which the music gives expression, or a prepossession induced by some other person's opinion, as also restriction of the musical feeling to quite particular, long-established forms hinder and prejudice the immediate effect of music. Against such prepossessions my way of putting things might, to be sure, occasionally be of some assistance in the case of earnest readers ; but, on the other hand, I believe that they might, at any rate, be serviceable for the supplementary enlightenment of the consciousness in regard to the immediate individual operations of the artistic object ; and this also has its advantage.

Let me add, that I must persist in giving to the themes which I wish to render especially prominent and to impress upon the memory, characteristic *names*. This is often difficult, and will not always be perfectly successful ; for the musical soul of the motives cannot precisely be comprised in concepts. Hence my names are to be regarded only as *marks of recognition* ; others might choose different names in their stead, and perhaps they would often have found better ones. Entirely without such labellings, however, there is no getting on satisfactorily if we wish to speak of motives and these motives are not restricted to the plain couple of a symphon-

ic movement, so that they could be indicated with numbers only. This was very clearly corroborated to me by a laughable experience of recent date: the Berlin “Musik-Welt” had managed, before the pianoforte arrangement was engraved, to procure for itself rather superficial discussions of that arrangement, the author of which discussions, in order not to incur suspicion of appearing as a guide, from the very outset pointed an energetic word of defence against works like mine, and, indeed, with the following noteworthy closing phrase:

“If, *nevertheless*, I here name motives, it is not for the sake of conforming to that bad habit, *but* because I wish thereby to distinguish intelligibly passages whose meaning is so obvious that it at once strikes the eye.”

In fact, we afterward find, correctly enumerated by him, the motive of the Bells, the Swan-motive, the Klingsor-motive, the Enchantment-motive, the Spiritual-motive, the motive of the celebration of the Eucharist, the Redemption-motive, the triplet-motive of the Flower-girls, Parsifal’s heroic motive, the Affliction-motive of Amfortas, the Kundry-motive, or the “motive of the wandering Jewess.”

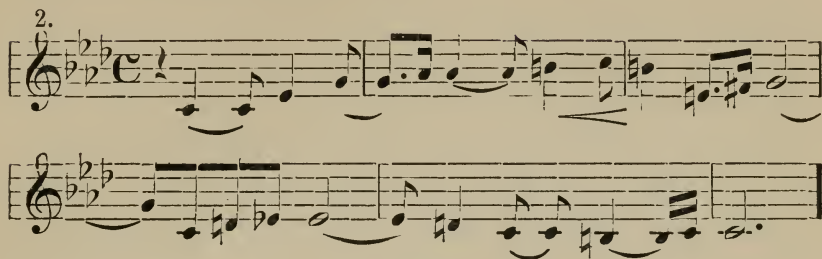
Accordingly, I confidently adhere, even at the risk of being accused of plagiarizing some of those designations, to my “bad habit,” and write in the same caco-ethical style also this my—probably last—“Thematic Guide” through

THE MUSIC OF “PARSIFAL.”

THE PRELUDE

introduces us into the sanctuary of the Grail. We hear the solemnly severe melodies which at the close of the first act represent in tones the Love-feast of the knights of the Grail. This is not that power of the Grail as it

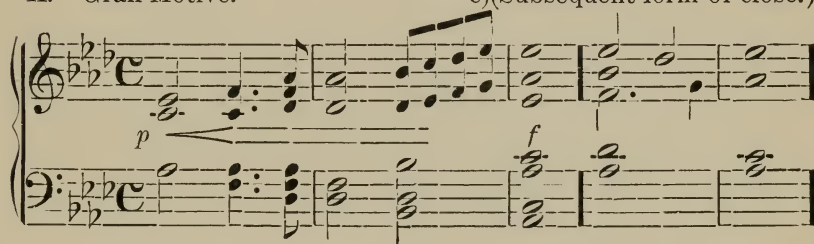
itself up with solemn splendor in the ascending figure of the true *Grail-motive* (II.) :



II. THE GRAIL-MOTIVE.

II. Grail Motive.

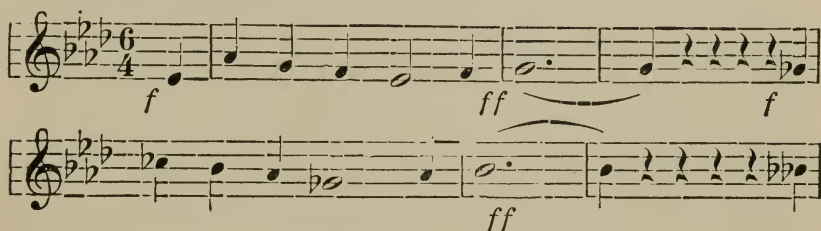
c)(Subsequent form of close.)



Herein is reached, for the first time in the pieces hitherto floating along as it were on angels' wings, a *forte*, with which also the third principal motive pertaining to the Grail, the *Theme of Faith* (III.), directly enters, triumphantly powerful and stately ; that upsoaring melody of the choir of boys at the celebration : "His love endures, The dove upsoars, The Saviour's sacred token."

III. THE THEME OF FAITH.

III. Theme of Faith.



Here uttered by the wind-instruments, it resounds like

the cry of faith of the assembled body of knights in the service of holy love ; and when, upon its first entrance going out in *dim.*, the Grail-motive has again tenderly re-joined—it begins anew, entering in *p.*, and then gradually increasing to *ff.*, a sublime play of its theme, descending with the different voices from the height to the depth ; a figure of the fraternization of a whole humanity, which is repeated at the celebration at the close of the act, to the solemn embraces of the knights after the love-feast. Dying away in *pp.*, the same theme once more re-echoes in the height this glorious universal song, like the benediction of heaven upon the earthly league of God, and at last disappears in a deep roll of kettle-drums, as if a dark curtain of clouds rolled up over this sublime figure of religious blessedness. With this the first part of the Prelude closes.

P5 With a gentle shudder the dark roll of kettle-drums changes almost imperceptibly from the fundamental tone (*a-flat*) of the Prelude into a dreadful *tremolo* on the sixth and the tonic (*f—a-flat*,) whereby as it were the other side of the world-picture of the Graildom is unveiled, the picture of the suffering of holy love in the world, in the human heart. With the fall of Amfortas guilt and misery have entered even into the sanctuary of the Grail. But here in the Prelude we may perhaps understand in a more general sense the tones of sorrow and lamentation that we now hear. The Saviour, who has sacrificed his life on the cross for the expiation of humanity suffering mortally in its guilt,—he is every day crucified afresh in the heart of every sinful man, and even the most consecrated souls of the congregation of believers are not free from the curse of renewed sinfulness. Let us then hear now out of the abyss of the palpitating bass the melody of the *Motto of the Love-feast* coming again to the surface, but immediately breaking

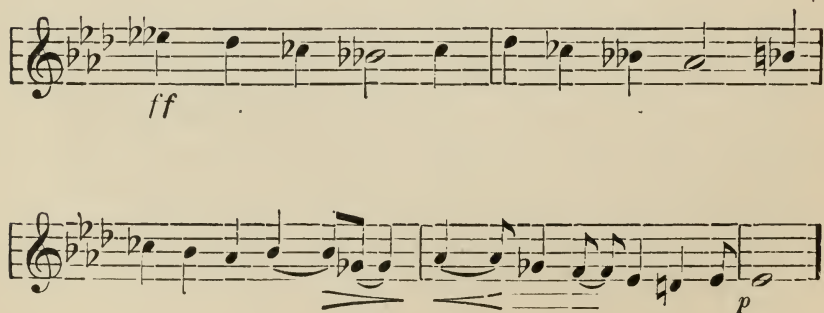
off with its so sorrowfully impassioned middle part (I. 1 a) amid a plaintively ascending *tremolo* above, whose sudden entrance causes this sounding world to appear rent asunder by the mortal agony of the Crucified one. The middle part is separately repeated to this, deeply sighing. The Motto of the Love-feast twice passes by before us in changed keys in this onward pressing form, as if proceeding to a continuously renewed road of suffering, and, for the third time, entering always a minor third higher, now in the mournful *a*-minor, the middle part is immediately crowded, in the reciprocal play of the instruments, close together, as it were sorrow upon sorrow. Here we see, so to speak, the Saviour lacerated by the spear-thrusts of worldliness, a most agonizing passion, the divine wound in the sinner's heart, bleeding, complaining, but in the complaint still dumb,—until the closing part (I. 1 b) is added, and now, with a repetition again interlocking three times, passes over into an elegiac figure of extremely simple, but deeply affecting inflection (I. 1 c). Here lies already in the importunate complaint the presage of a consolation full of resignation ; and so it pours itself out for the last time in a song that is further spun out and solemnly tranquilizing,—it is a part of the song of the youths before the celebration : “As anguished and lowly His life-stream's spilling,” etc. The lamentation now ceases,—only individual gentle sighs are yet heard,—the closing part of the Motto of the Love-feast, this short ascent, dies away descending ; and, as a figure of the blessed hope of the faithful in the infinite divine love, enduring beyond affliction and death, there floats, with the unravelling tone-web of the *tremolo* accompaniment, the first part of the Motto of the Love-feast, as it had begun the Prelude, like a redeemed soul, upward to heavenly heights.

FIRST ACT.

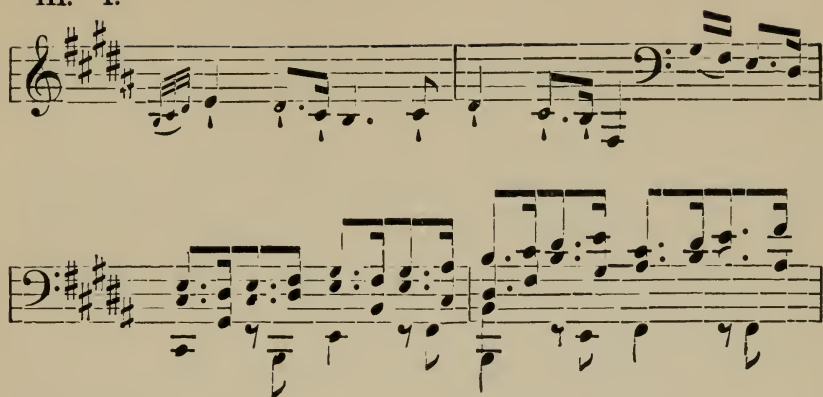
The first scene of the first act is divided into two larger sections : motion and rest—occurrences and statements—in general characteristically distinguish them from each other.

I.

The first section shows us first of all Gurnemanz and the Esquires in silent prayer, to the trombone-tones of the reveille, which repeat the *Grail-motive* of the Prelude. When Gurnemanz thereupon bids the youths arise, their quick gestures, as they spring up, are accompanied by a drastic variation of the Theme of Faith (III., 1), a theme which, as it were, permeates as sounding soul all the actions of this chivalry of faith ; an abbreviation of the principal figure with a chivalrously vehement prolongation, to be repeated farther on for representing the impetuosity in the warlike longings of Amfortas. But here a heavy hand is immediately laid upon the stormy upsoaring : “’Tis time to wait there for our monarch,”—this is heard in the drawling tones of that figure which, as a genuine *Motive of Suffering* (IV.), afterward accompanies the train of Amfortas.

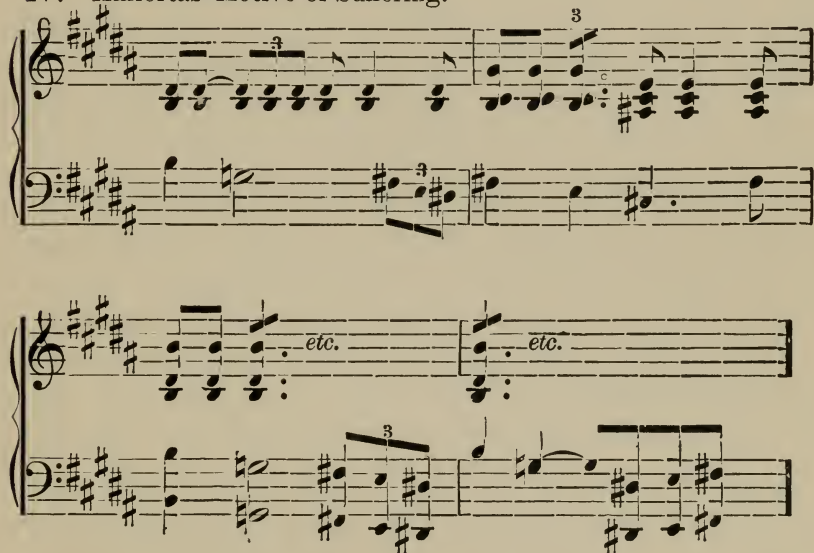


III. 1.



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IV. Amfortas' Motive of Suffering.

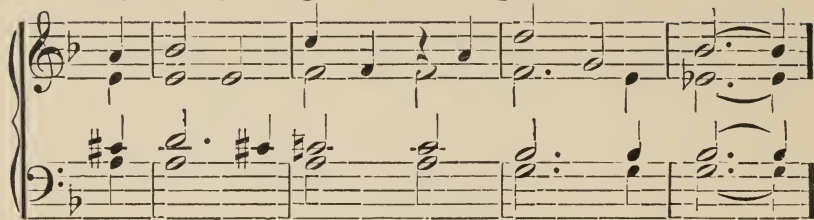


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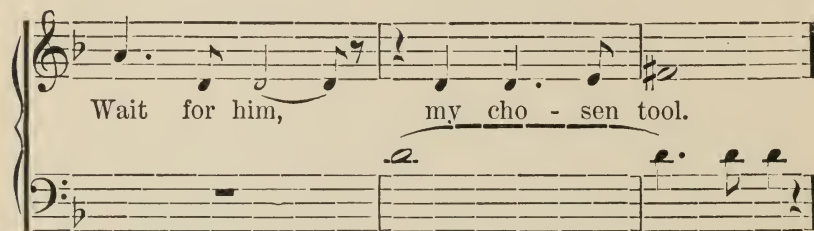
Here we have, in a narrow frame together, the splendor and the affliction of the knightly order of the Grail ; but at the same time is also added to it the third thing : hope, in the harmonies of that *Motto of Promise* of the “ guileless fool ” (V.) which is ushered in at the words of Gurnemanz to the knights who have drawn near : “ Fools are we, alleviation seeking,” and “ When helps but one thing—And but one man.”

V. The Motive of Promise. (Fool Motive.)

By pi - ty lightened a guile - less fool.



The pi - - ty en - light - ened fool.



Wait for him, my cho - sen tool.

Wait..... for him !

A motive of the second part, that of *Kundry's* appearance, now suddenly breaks in : amid a driving *unisono* of buzzing octaves the prodigy draws near ; a *stormy figure* (VI.)—it might without ceremony be called a “riding motive”—leaps forth from it, chromatically pressing upward from below, and in short, violent leaps galloping to the height, from which place the real, personal *Kundry-motive* (VII.) then plunges, in *ff.*, down through four octaves : “The wild witch has swung herself off !”—That which here seems to denote only a “swinging off,” is the musical symbol of the *curse* upon Kundry which unceasingly clings to her through the whole drama ; it is a gesture of the most passionate hurling : thus does the demon of her guilt drive the unhappy wretch through the world. And again, it is the expression also of her insatiable demoniacal laughter, this echo of her curse from her own breast—such a downright musical universal gesture for the cursing and

cursed one that now confronts us anew in this wonderful fabulous figure.

VI. Kundry's Stormy Figure. ("Riding Motive.")

P₁₂

VII. Kundry-Motive.

P₁₃

Two short chord-progressions—then gently cleared up at the word “Balsam!”—and at Gurnemanz’ question: “From whence bringest thou this?” some uniformly descending progressions of thirds: this is the “helpful Kundry,” as we shall find her again in the third act. But immediately afterward, at the mention of “Arabia,” the home of her magic spells, we hear softly threatening in three sustained tones the chromatic harmonies of the Magical-motive (p. 32), which will later on be associated with “Kundry fettering herself in the service of Klingsor.” Thus drifts before us the appearance of the singular woman, fugitively but with characteristic precision.

The *Motive of Suffering* of Amfortas now re-enters with the characteristic syncopated accompaniment-chords: the sorrowful train with the king in his litter approaches, saluted by Gurnemanz with touching lamentation. At the words “this sov’reign of the staunchest race” appears a second variation of the Theme of Faith (III. 2).

III. 2.

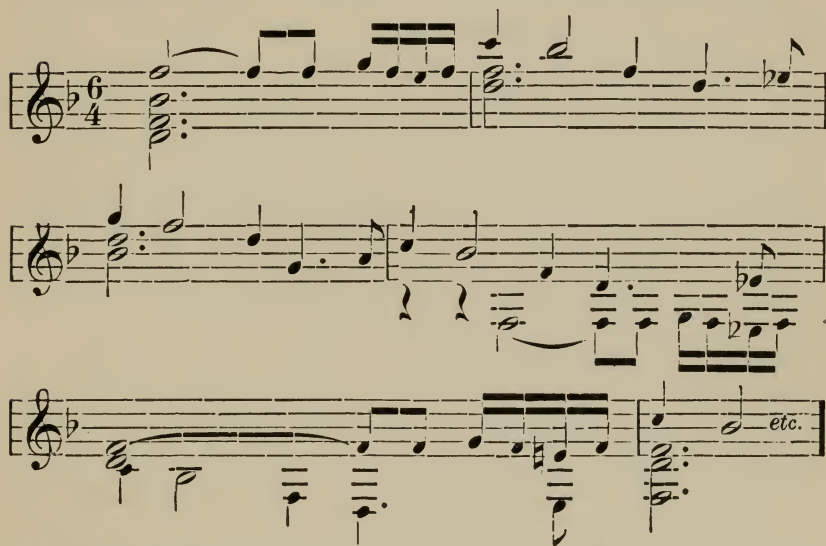


This truly happily-proud melody is an echo from the ever-memorable period of Titurel, when no guilt yet polluted the pure sanctuary. But with what follows “To stubborn sickness made a slave,” it at once reminds us, like a soft echo from the Motto of the Love-feast, of the

Saviour's sufferings and the wound of the king.—A pause for rest then ensues; the litter is set down: to the sustained song of Amfortas is developed from the *Motive of Suffering* "From madd'ning tortured nights" a charmingly undulating play of interlocking simple melody: "Fair morn to woods invites," which we shall frequently meet in "The rustling of this forest" (VIII.).

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VIII. THE RUSTLING OF THE FOREST.



We cannot stop here at all the details of the discourse which follows (for instance, Grail-motive and Klingsor-harmony at the mention of Gawaine's departure); but it is to be observed that now for the first time the *Motto of Promise* (V.): "By pity 'lightened The guileless fool,—" is quoted in its full melody. It appears, in this entire scene, nay, in the whole act, like a refrain at the close of the separate parts.—Now follows, precisely as above, on the occasion of Kundry's first colloquy with Gurnemanz, the bringing in of the messenger (Kundry) and her balsam into the conversation; but with her passionate motive she rejects all intercourse, and the

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king's train again sets out toward the lake, whilst the Motive of Suffering once more passes over into the Forest-melody, dying away in a low pitch. Solitary and in silence Gurnemanz and Kundry remain behind on the quiet, barren place in the forest.

II.

The second part of the scene may be regarded as "epic;" yet it must be observed that in it we are not concerned with narratives exclusively. The first three sentences of Gurnemanz contain, rather, short answers to hasty boyish remarks of the approaching esquires concerning Kundry, and, without falling into the strict narrative tone, bring nearer to our intelligence her wonderful (and at the same time permanently, visibly present) personality in its threefold relation, as *messenger* for the knights of the Grail—as *accursed one*—and as *Klingsor's magical slave*.

The first movement (*un poco animato*) of Gurnemanz (which is preceded by the Grail-motive harmonized in a peculiarly charming manner at Kundry's question: "Are not beasts here safe and sacred?") contains, for characterizing her as *messenger*, impetuously flying hither and thither, rapid, passionate figures, chromatically rushing upward, akin to the character of her "riding-motive."

The second movement, a seriously meditative consideration of the strange miraculous nature of Kundry, points to the origin of her *curse*, the glance of the mocked Saviour, with the *motto of the Love-feast* ("That of her sins she may be shriven"), which at first passes over into the laughing Kundry-motive, then, at the repetition ("Seeking her shrift by such good actions"), is followed by the harmonies of the promise of the "Fool." For it is for the redeeming loving meet-

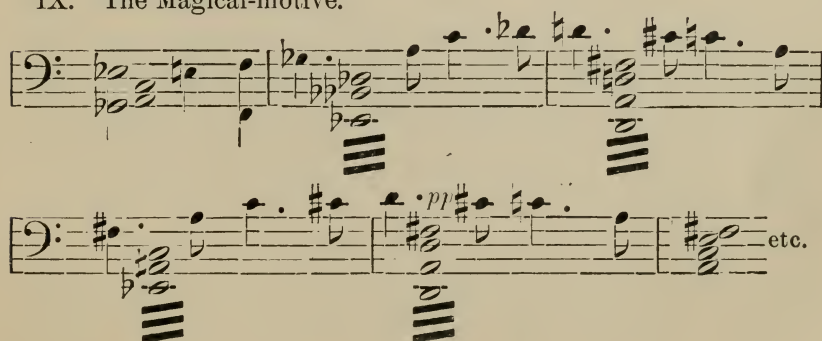
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ing with this fool that the accursed one earnestly longs, even in foolish deeds of faithful service. Both movements close with certain rhymed maxims in a popular form, whereby Gurnemanz, with the friendly earnestness of a father, adapts his discourse to the sphere of the youths; and, in fact, this maxim in the case of the second movement ("Sure she does well," etc.) is heard in a short variation of the Theme of Faith.

The third movement ("Aye, when she often stay'd afar from us") intertwines the picture of Kundry in *Klingsor's service* quite into the demoniacal threads of the chromatically ascending and descending *magical-motive* (IX.), whereby an unearthly twilight is gloomily diffused over the entire passage. The tone of recitative is, indeed, here bordered on, but passes over, however, immediately into the most personal irritability of Gurnemanz, when he remembers the evil that Klingsor has brought upon the order of the knights of the Grail. So, too, the magical motive passes over with hurrying *crescendo* into a tempestuously reached *forte*, from which is precipitated the *Kundry-motive*: "Hey! thou! Where wert thou then roving around?" etc.—and, to a strange chordal formation of the magical motive: "Wherefore didst thou not help us then?"

IX. THE MAGICAL-MOTIVE.

IX. The Magical-motive.



What now follows is, although the narration of a fact, nevertheless, much more a sorrowful soliloquy of Gurnemanz, who with deep emotion plunges himself into the remembrance of the dreadful event of the wounding of his king: "Oh, wounding, wonderful and hallowed spear!" The middle part and closing part of the *Motto of the Love-feast* introduce this passionate exclamation, wresting itself free with a painful convulsion from a vehemently swelling *tremolo*. (Let us here observe at once, that in the sequel the *middle part* of the Motto, this so sorrowfully complaining motion on the minor second [I. 1 a], usually characteristically denotes the *wound* of the Saviour and metaphorically the sin-wound of man also, but the ascending *closing part* [I. 1 b] the sacred *spear* which struck the wound). The departure of the king is again accompanied at once by a knightly variation of the theme of faith (III. 2+1), which, however, loses itself *rit.* and *dim.* wandering amongst the harmonies of the *magical motive*: "A maid of fearful beauty turned his brain." This demoniacally delicate texture is torn asunder *ff.* by the laughter of the *Kundry-motive* "The sacred spear away he bore," and again follows, now definitively, the sorrowful part of the motto of the love-feast, which with that *elegiac figure* of the close (I. 1 c) then accompanies also the interrupted wailing final sentence of this dramatically powerful movement: "That wound it is which none may make to close."—After a short digression between Gurnemanz and the other esquires returning from the lake, concerning the king's welfare, when we again hear the *rustling of the forest*, that wailing final sentence is repeated by Gurnemanz after the manner of a refrain, in quiet despair.

Now follows, upon the questions of the esquires about Klingsor, the (properly so called) great *narration* ("Tit-

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 urel, the pious lord :” Var. 1 of the theme of faith), an independent piece of music as artistic as it is effective, which depicts to us first of all the origin of the Grail in the solemnly mysterious melodies of a new, angelically floating variation of the *theme of faith* (III. 3 : “Anon to him, in midst of holy night The Saviour’s messengers descended”), and the “sacred signs and tokens,” the *Grail* and *Spear*; to which is added afterward the *Motto of the Love-feast*, with the Grail-motive sounding through it, and with a rhythmical shifting of the middle part to the subsequent gloomy Good Friday motive (“Which at the Cross,” etc.).

III. 3.

pp These signs and to - kens of a worth un-

- told, The

Next we hear about “the building a house for the holy things,” which lifts itself up with brilliancy in the

Grail-motive. The whole inspiration of the glory of the Grail is spread out; and a powerful inward climax struggles through the ascending and descending contracted passages annexed to the principal motive—the search for the Grail by those that are called, “By paths no sinners ever gained to”—up to the proud closing words: “With strength for pious work doth dower,” after which the motive once more flashes up *diminuendo*. —In opposition to this the gloomy element of the pagan sorcerer afterward makes itself known with hollow *tremolo* in the bass. A certain lurking satisfaction in the undisturbed fostering of what is evil and pernicious is expressed in the closely related motives of *Klingsor* (X.) and of his *incantation* (IX.), in which are already mingled tenderly seductive strains from the scene of the flower-girls in the second act. *Kundry's laughing motive*, too (“An infamous magic might be taught”—“To wicked joys,” etc.), is not lacking in this demoniacal covenant of hate, seduction and ruin. The *Klingsor-motive* dies away *pp.*, and again the Grail mounts up: “When Titurel—with the regal might his son did dower;” but a vehemently upward rushing figure of the chivalrously expanded Theme of Faith again leads Amfortas into misery, thus again connecting the close of the narration with Gurnemanz's preceding reminiscence, a transposition of the order of events which likewise has a dramatically enlivening effect upon the epical character of these passages. The *Spear-motive*—for so we must here call the closing part of the Motto of the Love-feast—falls into the power of the *Kundry-motive*, and the *Klingsor-motive* carries on its repetition. Magic has conquered, the spear is in its power; its motives enclose the whole section in its jurisdiction.

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X. THE KLINGSOR-MOTIVE.



But again also, as a final word, there is joined to this great narration, in addition, the short, consolatory, solemn sentence of the “prayer of Amfortas:” the *figure of pain* of the Motto of the Love-feast plaintively expresses its fervor, mystically whirring and floating *Grail-harmonies* represent “the sacred phantom face” rising up—which “plainly speaks to him,” since also the melody of the *motto of the love-feast* attains its entire clearness, that it may, descending *pp.*, bring on the *motto of promise*, cited in full, of the “guileless-fool” (see V.). Thus this latter again closes the whole part of the scene, and therewith the first scene.

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The second scene of the first act shows us Parsifal in the territory of the Grail, afterward the transformation and the celebration of the love-feast.

I.

The esquires set about repeating, in the most subdued four-voiced harmony, the wonderful words of the motto of promise, but they do not finish them; a quivering arrow-shot speeds through the music—it is the beginning of the *Parsifal motive* (XI.)—wild excitement furiously bursts forth: the *swan-motive* from “Lohengrin,” as if dripping with water, trembling and beating its wings in

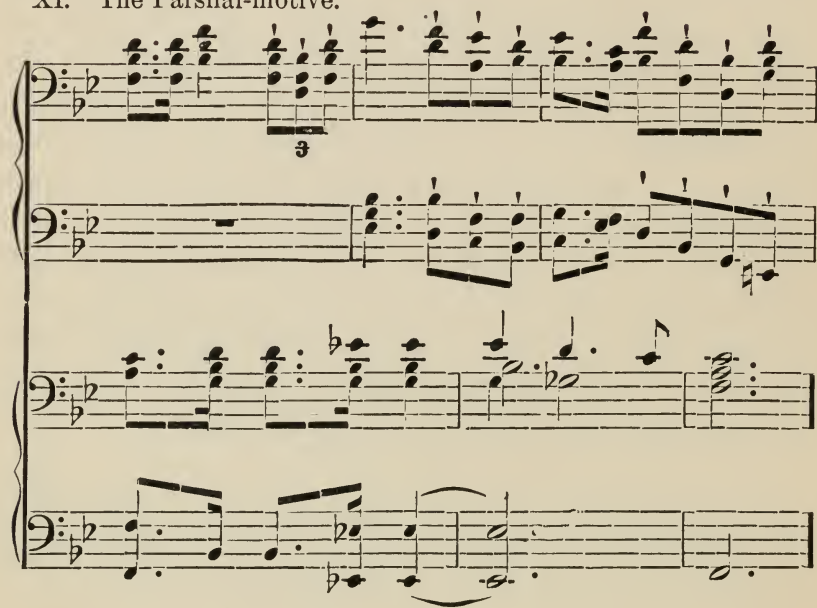
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the agony of death, sends forth before it confused cries of distress from far and near. At the climax of this violent excitement appears the figure of *Parsifal*, with the significant expression of youthful pride in his strength: "For sure; in flight I hit all that flies," with which his robust motive of lively heroic joy at first perfectly keeps pace.

XI. THE PARSIFAL-MOTIVE.

XI. The Parsifal-motive.



But this exultant outburst of youthful exuberance is at once silenced by the great and touchingly beautiful reprimand administered by Gurnemanz.

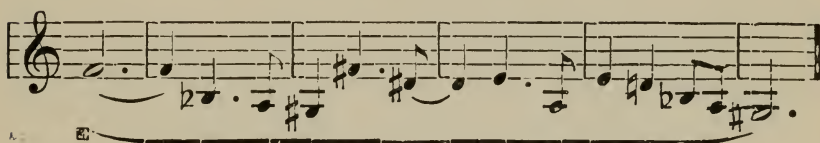
The peaceful quiet of the forest, broken only by the warbling of birds (*forest-melody*), the bright and cheerful delight in flying over the waves of the sacred lake (*swan-harmonies*), and then the impressive representations of the mournful details in the case of the dying swan, introduced by the *plaintive* close, springing forth

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from the *Parsifal-motive* ("A wild puerile shot of the bow"), of the Motto of the Love-feast—such a language of music avails to call forth the powerful transformation in the soul of the inoffensive youth, in compliance with which he, in the profoundest agitation, breaks to pieces and casts from him his bow and arrows, again with his impetuous motive, which ends in the lament of that sacred compassion. Compassion has entered into the heart of the ignorant one,—now is heard, yet timorously and softly, as if questioning, the beginning of his previously so boldly entering motive, for accompanying with delicate shyness the questions and the answers constantly sounding "I know not," in the dialogue that follows. Here also the *motive of heart's affliction*, of his mother (XII.), for the first time appears profoundly sadly, as he no longer recalls the many names that she gave him.

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XII. THE HEART'S AFFLICTION MOTIVE.



A short orchestral movement closes this first part of the discourse; the esquires again betake themselves to the bath of the king, and some reverently bear away the dead swan: to this end the swan-motive forms a tenderly plaintive echo to the passion-melody of the escort of Amfortas, dying away in the distance.

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The second part of the discourse is carried out with animation. Directly after the dreamy melodic suggestion of the awakening remembrance of his *mother*, with which the discourse is also motivistically joined from before with the last word, Parsifal bursts out with child-

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like glee into his former motive : "The woods and the waste of moorlands were our abode." This character of youthfully wild life of adventure, strengthened by *stormy figures* impetuously pressing upward, as in the case of Kundry's ride, and yet akin also to the Parsifal-motive ("And once along the hem of the wood, Passed by men all a-glitter"), remains faithful to the whole of the subsequent dialogue, in which Kundry also takes part. One takes the word out of the mouth of the other, in growing delight of remembrance, wherefore *Parsifal-motive* and *ride-motive* reciprocally chase each other. At the notice of the death of Parsifal's mother (*heart's-affliction-motive*) there is a lull in the delight ; but the animation of the whole culminates in Parsifal's furious attack on Kundry. The fierceness of the Parsifal-motive starting up convulsively with a cry of grief, *ff.*, is quickly forced downward into the sustained deep tones of the heart's-affliction-motive in the bass. To the assistance of the youth, who is sinking in exhaustion, Kundry hastens with water ; and here it is remarkable how even the good deed of the unhappy woman is accompanied by the *Kundry-motive* issuing forth *ff.* from the abrupt leaps of the ride-motive.—Above all these passionate emotions is then laid, like a pacifying blessing, Gurnemanz's pious remark : "He ousteth ill who doth give for it good." From the sheer sounds of thirds of the "helpful Kundry" there grows out a melody which returns in the last act ; here, however, it soon sinks down into the gloom of the *magical-motive* : Kundry staggers to her magical slumber, which, with *Kling-sor-webs* and *magical* webs ever more deeply dragging downward entangles her more and more uncannily and dismally, silenced as she is in interrupted agonizing sighs for "repose," until she herself has disappeared from sight.

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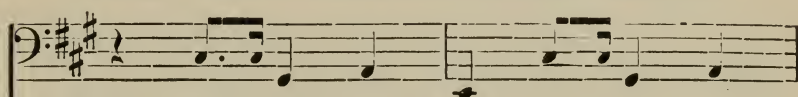
II.

Now for the first time begins softly, as if warning, the *motive of the bells*, which is intended to sound in continuous alternation through the act up to the end; by means of the transition into the mounting up of the Grail-motive it becomes here a thematic figure (XIII. 1), which, with the characteristic syncopated accompaniment and in harmony constantly shifting itself upward (*a, c, e-flat*; then *e, g, b*), by irresolute steps introduces in the simplest manner the wonderful change of time into space.

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63 etc.

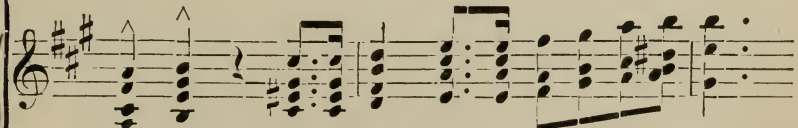
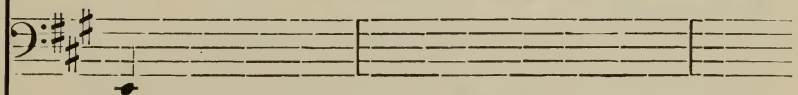
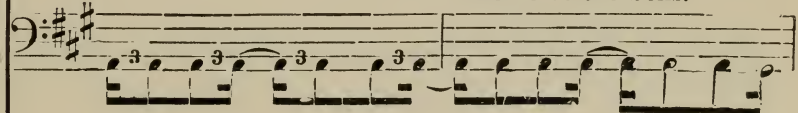
XIII. THE THEME OF THE BELLS.



XIII. 1. Transformation-music.

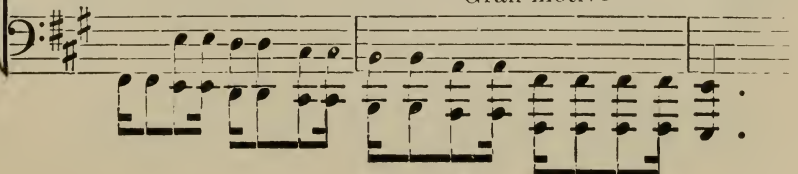


Theme of the bells.



etc.

Grail-motive.



61 From this is then developed, after the solemn sounding of the *Grail-motive* ("What is the Grail?" etc.), the whole of the march-like music accompanying the transformation. We hear at first, mightily intensifying themselves, painfully dissonant ascents and descents, like travellers' footpaths through precipitous rocky chasms, and then spinning itself out amid chromatically descending thirds, their heart-rending *lamentations*, the "*Saviour's complaint*" of the subsequent song of the young men: "As anguished and lowly His life stream's spilling," etc. (XIV.).

XIV. THE SAVIOUR'S COMPLAINT.

The musical score for "The Saviour's Complaint" is presented in three systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system begins with a treble staff containing a series of chords and a melodic line, with the text "The sounds of woe." written below it. The bass staff features a simple accompaniment. The second system continues the melodic and harmonic development, featuring a prominent chromatic descent in the treble staff. The third system concludes the piece with a final chord in the treble and a more complex, dissonant accompaniment in the bass. Triplet markings (indicated by a '3' over a bracket) are used in several places throughout the score.

Thus it is as if in the tones of music we actually approached, with all passing through the territory of the suffering king, the hall of the Grail. A peal, twice repeated on the trombones from the stage, of the *motto of the love-feast*, and a continual ringing of bells on the sheer motive-tones (XIII.), announce the entrance into the sanctuary, which now opens to us with a magnificently brilliant *ff.* of the *Grail-motive*.

The great scene of the celebration of the love-feast, which here begins, may be divided, according to its contents, into five parts: The first part consists of the three entrance choirs; the second, passionately extended, embraces the preparations for the unveiling of the Grail (Titurel's interpellation and Amfortas' refusal); the third, then, the unveiling of the sacred relic with prayer and blessing; and, directly connected with the foregoing, the fourth, the love-feast received amid such solemn rites, again with the accompaniment of the three-fold choir; finally, the fifth and last, the withdrawal of the knights and Parsifal's expulsion.

The first two entrance-choirs are still quite penetrated by the *motive of the bells* (XIII. 1). While the knights with manly, powerful unison bass-tones are advancing "As to that Last Supper," an interlude uniting itself to the accompaniment-motive already indicates the quicker entrance of the youths to the middle gallery. After the *Grail-motive*, alone powerfully ascending *ff.* at the climax of the closing words of the male choir, which finds all the knights assembled in the hall, has died away amid the pealing of bells, the young men at the mid-height of the hall begin their wonderful alto and tenor song, an artistically woven work in the religious style, of three and four voice-parts, of long drawn-out melancholy sighs, which spring forth from Amfortas' *lamentations*, these primitive chords of pain of the human soul, as if

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This outburst of despair brings before our soul the whole affliction of the unhappy guardian of the Grail in a splendid tone-picture, in which the *Grail-melodies* are carried away by the wildest paroxysm of grief. "Oh chast'ning—chast'ning dire!"—these heart-breaking lamentations are heard with the mournful sounds of the *Saviour's Complaint*. After this, amid *Grail-harmonies* wonderfully brightening up, enters first a gently fervent abatement of the former passionate excitability: "For grace and for compassion yearning My panting heart is riven!" Thus, in soulfully sustained tones the ardent song forces itself upward into the *Grail-motive*; and the *Saviour's Complaint* ("in deepest soul's repentance burning") dying away *pp.*, finds the same path of prayer to the height ("By Him to be forgiven"), where now the vision of the unveiled and glowing relic gently intertwines the words of the royal penitent, whispered out of a fervently impassioned rapture, with the mysteriously upward pressing melodies of the *Motto of the Love-feast*.—But the grievous *Motive of Suffering* of the king (IV.) breaks into the solemn stillness and unfetters *cres.* upward and downward surging passages of the *Magical-motive* ("The heavenly fount of blood"), which in the *Kundry-motive* ("Toward the world where sin has might *With wildest dread*") cast themselves down. From the wound of the one bewitched by pleasure, fallen into sin, "Inflicted by a stroke of that same spear Which pierced in the Saviour the self-same place," spurts out the "hot and sinful blood," as from the Saviour's pierced side the bloody tears of pity for sinful humanity. It is the dolefully repeated *figure of pain* (I. 1 a) from which the Saviour's complaint here pours itself out. The *Grail-motive*, mounting up as it were by a struggle, must, however, yield to the *Klingsor-motive*, now asserting itself with demoniacal pride,

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in order to bring the hot sinful blood into fiercest ebullition ; and the *Kundry-motive* is also again let loose, to accompany with scornful laughter the despair, intensified to the utmost, of the sinner seeking redemption. As at the close of the Prelude, there resounds then as his last ardent supplication : “Thou God of pity ! Oh, have mercy !” the yearning, plaintive and mournfully expiring junction of themes from the *Motto of the Love-feast*, which then itself gently dies away in the solitary echo of the sigh of his weakly expiring words of complaint : “Take all I cherish, Give me but healing.” Thus for a second time has the high tide of passion receded ; and over the head, bowed down in silence, of him who has fallen down in unconsciousness, forth from the dome there strikes, unaccompanied, like music of the spheres, the peaceful greeting, full of promise, of the tender voices of boys, like the gentle hand of an angel bringing healing : “By pity ’lightened, The guileless Fool—Wait for him, My chosen tool.” In soft whispering tones the deep voices of the knights join in with their urgent admonition ; and the part is closed, as it began, with the cry of Titurel, this time decidedly on the keytone : “Uncover the Grail !”—

The mystery, however, becomes greater and greater : Amfortas with difficulty raises himself, amid sighing sounds from the *Motive of the Love-feast*, which, while the cup is being uncovered, disengages itself more and more from a deeper sinking *tremolo* in separate fervent sections. As soon, however, as perfect twilight is set in, we hear—“Take my body and eat, Take and drink my blood”—sung, from the extreme height of the cupola to the rhythmless movement of instrumental sounds softly shivering below, by the voices of boys in two sections, each of which is followed, as in the Prel-

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ude, by the gently waving playing of the orchestra, through which the devout melody is as it were borne into the soul of the praying king and through the hearts of the assembled faithful. Thus the holy thing spreads its eternal splendor over the earth, upon the most sacred places and depths of human existence ; but there lies as it were a secret sadness upon this sublime miracle of God, and the soft afterlude of the holy melody takes up, as at the close of the Prelude, also the *lamentations* of Amfortas. Yet, as these are decomposed in the mild element of salvation into a momentary blessed consolation, at the instant when the son, absorbed in the contemplation of the Grail, which miraculously shines solitarily throughout the whole night, forgets his sufferings : the father in the grave raises his voice in sublime ecstasy : “ Celestial rapture ! How light now the looks of the Lord ! ”

Shortly after this the afterlude of the *Motive of the Bells*, gently lifting itself up, passes over into the mythically narrating, quiet melody of the choir of boys : “ Wine and Bread the Grail’s Lord changéd,” during which the knights partake of the Supper. The same melody is then carried out by the youths’ voices also in a lower pitch (fourth below). These choruses are immediately connected with each other, and so too the double chorus of the knights directly enters with vibrating heroic tones : “ Take of this bread—Take of this wine,” at the first verse of which the *Motive of the Bells*, and at the second, powerful passages, like battle-cries to holy combats, are carried out. The beatifications of the knights, youths and boys at the close overflow closely into each other, so that it is a single heavenward-soaring series of sounds from the *Grail-motive* with which the music of the choirs, so mightily de-

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scended to earth, is again drawn upward into the ideal height of the divine kingdom of love. But with the closing carrying out of the *Theme of faith*, as in the Prelude, the extolled and evoked spirit of this love descends, amid the general embraces of the faithful brotherhood, into the midst of them for their holy consecration.

Here the *lamentations* of Amfortas break in upon the happiness of the assembly; the wound bleeds afresh; the king is laid upon his litter. In the same way as at the beginning is formed the departure of the knights with the tones of the bells and the repeated sounds of the *Saviour's Complaint*. The theme of the "guileless fool" also sounds along with the rest; but Parsifal remains untouched by this cry. When the bells have at last entirely died away Gurnemanz turns to him with the abrupt, irritable tones of the *Promise of the Fool*: "Wist thou what thou saw'st?" Only that little figure of most intense pain and longing from the *Motto of the Love-feast* (I. 1 c), which, not being yet understood, impressed him in the king's lamentations, makes answer in the stead of the silent boy. Gurnemanz then, with a violently agitated figuration of the *Parsifal-motive*, casts him out of the temple, and with the short quatrain of the old man is also mingled the melody of the swan; afterward that curtailed form of the Promise accompanies the departure of the grievously disabused youth, shaking his head and shrugging his shoulders.—But, like a consolatory omen from heaven of its unfulfilled enigma, there sounds once more, dying away from the extreme height, the entire Motto, sung by a single alto voice: "By pity 'lightened, The guileless fool," taken up by the choral melody: "Blessed Believing!"—Then follow only some bell-tones in a low pitch, and the curtain falls.

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THE SECOND ACT.

THE PRELUDE.

After we have been, at the close of the first act, ravished to heavenly heights, the opening of the second casts us as it were down into the depths of hell, out of which in the Prelude, wildly rushing along, all the demoniacal rage and passion of the evil one and destroyer incessantly breaks loose. It is the *Klingsor-motive* (XI.) which here in its entire diabolical form, and with an upward and downward rushing continuation by means of chromatic magical runs, first from the depth of the bass upward, finally in cutting *ff.* entering in the higher tones also, predominates in the entire first half of this indescribably electrifying composition. But precisely that higher, more sharply urging entrance, leads to the loudly wailing, sustained *lamentations* of Amfortas (XIV.), here as cry of distress of the human soul enslaved by the evil one. Twice they mount *ff.* higher upward, in order thus to lament far and wide ; and likewise, more immoderately and shrilly bursting into laughter, the *Kundry-motive* dashes down from the height with desperate hellish exultation seven times in succession. During this second half also the *Klingsor-motive* remains active below, at least in its dominant final tones, which here, rising up convulsively like a conjuring magic gesture, directly attach themselves to the motivally carried out magic passages. After the last, third entrance of the harmonies of the lamentation, into the midst of the *Kundry-motive*, the latter dashes for the fifteenth time now alone through three octaves to the depths : the curtain rises ; we find ourselves in the magician's tower, where he himself is ready to begin the exorcism of the unhappy woman for his pernicious busi-

ness of ensnaring the senses of the holy and innocent one.

I.

In the short *scene between Klingsor and Kundry* the most appalling demoniacism of the evil one appears as if spasmodically condensed and concentrated in the diabolical power of enchantment. The motive, which at the very beginning lurking, creeping, like a serpent of the abyss, winds itself about the solitary form of the master of evil, the *Magical-motive*, and its gloomy relative, the *Klingsor-motive*, it is they which keep the whole of the following scene in their power, and, moreover, attest that might which they manifest as specially exercised in this scene,—the compulsory power of evil over woman—through the seldom silent *Kundry-motive*. But between these predominating motives there sounds also the motto of the “guileless boy,” who is approaching, at times significantly, even with a soft snatch of the *Parsifal-motive* at the very outset at the words: “Lo! how my magic tow’r entices Yon Fool who neareth,” etc., later on: “The most dangerous must to-day be withstood,” then in short defiant strokes: “Ha! He who spurns thee setteth thee free,” and at the close of the scene: “Thou there, babyish sprig!” etc.—The *lamentations*, however, these cutting complaining thirds that we have thus far heard as proceeding from Amfortas, we hear as the sighs of pain of the demoniacal sacrifice in many ways through the infernal smoke of the magic harmonies, and by means of them we can perhaps best recognize the main points of this scene, utterly involved as it is in the general demoniacism of the situation.

Klingsor has with his own motive (“She-Lucifer! Rose

of Hades !”) constrained Kundry to appear before him ; here break forth from those harmonies slowly shivering down, at first the wailing *lamentations*. With a fearful shriek, as of one-half awakened out of deepest sleep, from which the *Kundry-motive* with a wildly prancing-closing figure tears itself away, the form of the exorcised one has now made its appearance.



To the intensely sarcastic summons of her master in vain she struggles, groaning, heavily sighing, for words, sounds in reply : there, when her *Magical-motive* could be heard only in short sighs, bursts forth to the intense words : “Yearning—yearning !” the song of the *Saviour’s Complaint* even from those *lamentations*, immediately passing over into a figure which previously for Klingsor’s derision of the Grail-chivalry soared up seductively with a trill, but here from an abrupt form of *Kundry-motive* aspires to a half-longing, half-defiant leap : “I—served them.”



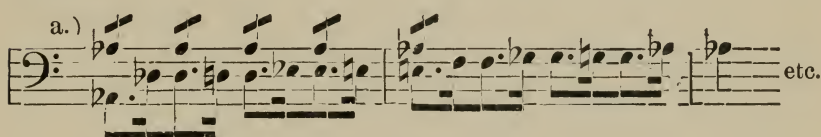
This leap, in close conjunction with the *Kundry-motive* and with an echo like a burst of laughter, accompanies the whole so uncommonly drastically denoted, short, violently struggling dialogue : “I will not” (a painful reminder of the elegiac figure I. 1 c)—“Thou must”—“Thou never canst hold me”—“But I can force thee”—

“Thou ?”—“Thy Master”—“And by what pow’r ?”—at whose fearful climax : “Ha, ha ! Art thou chaste ?” the real halt in this restlessly raging scene of demoniacal violence enters :—a *halt*, but no *rest*, because here all rage and passion foam back into Klingsor’s own breast, whereas she, in the fearful solitude of the sinner’s heart, lacerating herself as it were, continues to rave in fearfully debasing remembrance. For it is the *Klingsor-motive* itself which lends its tones to the words of the sorcerer : “Terrible lust in me once rife,” etc. But here also rises up the image of the suffering Amfortas, like a counterpart of the suffering Klingsor, for the malicious consolation of the latter ; the *Sounds of Woe* as well as the *Motive of Suffering* (IV.), and finally both together after a dissonant harshly breaking off ascent of the *Grail-motive* : “Soon—I feel it—I shall possess the Grail.”

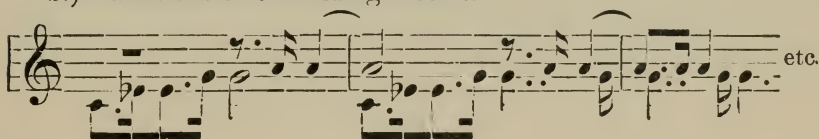
From the short sparring of the dialogues through these complaints of Klingsor, ending in furious defiance, there sounded demoniacally harmonized shrill chordal trills, like the moaning and laughing voice of the inmost laceration of a soul overpowered by the magical power of the evil one ;—once more her spasm discharges itself into the broken off and syncopally juxtaposed *sounds of woe* of Amfortas, as Kundry plaintively remembers also her weakness—the weakness of all who have fallen victims to her, which now again has to lead a new victim into her arms :—in vain her most agonizing resistance to the compelling power ! her way to redemption through love leads her, under the interdict of the curse of her guilt, through these poisonous regions of sensual enchantment : “He who spurns her setteth her free !”—Then resounds *p.* the *Parsifal-motive*. To the battlement of the tower mounts Klingsor, to follow up, from a place of concealment, the

attack of the foolhardy youth upon the castle, his struggle, his overcoming of the knights, his entrance into the magical garden, and with satanic mockery, assured of the proximate victory, to describe it to the woe-begone Kundry, while the latter, gradually passing from lamentation into an unearthly laughter, disappears from the sight.

The attack upon the castle while Klingsor is looking on is a piece of music full of passionately pulsating life: like the wind in spring, it rushes vigorously and impetuously into the sphere of magic, and dashes off with the irresistible foolish pranks of the merry youthful disposition.



b.) Variations of the Riding-motive.



A variant of those *stormy figures* of the “*Riding-motive*” (a), ever pushing forward from below amid monotone whirr of octaves, introduces finally, as if driven upward by the trills of Kundry’s laughing, with the words: “They waver—they’re routed,” a brilliant song of victory in the entire *Parsifal-motive*. But to this is joined a short episode (“With their wounds they are all running home!”), in which the *Fool-motive* again deals out its quick blows, until once more the *Parsifal-motive* triumphantly gallops along, but now in its merry ascent is struck dumb in reposeful *tremolo*, then begins again, glancing round in delicate

extension as if astonished, again, listening in astonishment, ventures forth, and then with a graceful figure of foreboding sentiment of flowers, sinks back into the dismally whirring harmonies of the *Kundry-laugh*. This is the accompaniment to Klingsor's captivatingly beautiful picturesque *song-melody*: "Ha! How proudly he stands on the rampart! His countenance how smiling and rosy, As childlike, surprised On the desolate garden he looks!"—But Kundry is already gone to work, and the charm is well and rightly chosen for enchanting this fool also: it is the *Motive of his Mother* (XII.) that is here softly heard; with her dying greeting will the temptation stamp the hellish seal of her kiss into the soul of the boy. And with a carrying out of the *Klingsor-motive*, from a crashing *ff.* to the *dim.* rustling down to the depth, as at the beginning of the Prelude, the tower sinks with the magician, allowing the enchanted garden to arise before our eyes in its quite Orientally supernatural magnificence of wonderful flowers, like the most voluptuous abortion of the flames of hell.

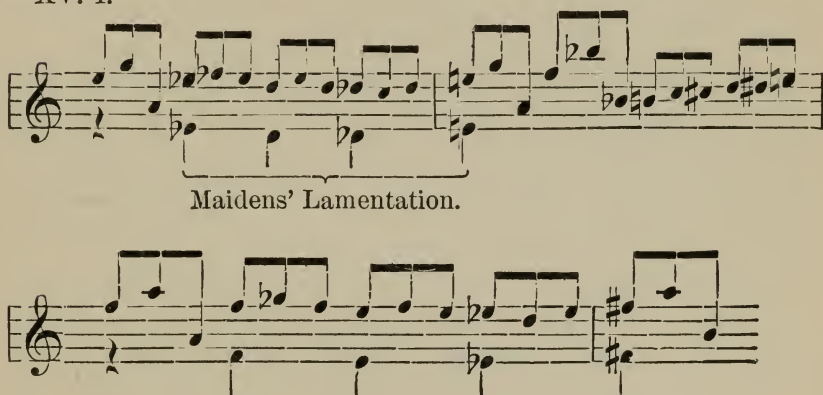
II.

For the following *scene between Parsifal and the enchanted damsels*, in which the most blooming melody unfolds itself as flowing from an inexhaustible source, the several times repeated *Parsifal-motive* forms for us the token of the individual larger sections.

The *Parsifal-motive* immediately begins the first movement, which with a new slight remodelling of the *stormy figure* in the character of the preceding *Storm-motive* (see *b*, above), represents in the most lively manner the confused flocking together of the terrified maidens. There are two trios for solo voices and two

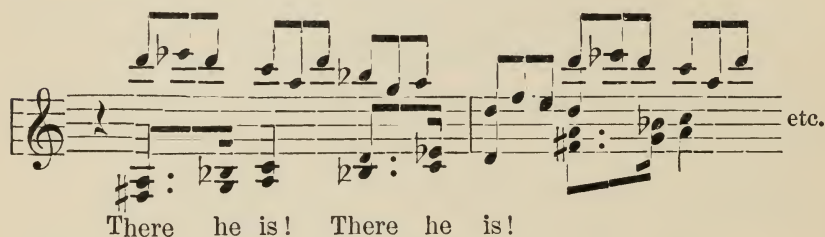
choruses for three voices, which here, singing helter-skelter with agitated short cries, gradually appear on the stage in violent emotion. From the expressive semitone-sequence at the close of that figure, repeated with urgent intensification, then breaks loose in *f.* a first theme of the damsels themselves (XV. 1): it whirrs in the accompaniment, hopping and fluttering with all the excitability of triplets, pressing upward higher and higher, like an increasing helter-skelter running together of persons anxiously seeking something, while in alternation with this the song of the solo voices affords the fundamental form of the whole as an anxiously complaining chromatic tone-succession: “My beloved is wounded?”—“Mine, where shall I find him?” etc.

XV. I.



These are the “*Maidens' lamentations*,” which afterward, as expression of the yearnings for salvation of this whole enchanted world, will attain to still more intense significance and operation. At the climax of the general excitement, where, too, the whole chorus again join in the cries and questions: “Where is the foe?” and the theme in the song of the first solo voices, having meanwhile ascended from E \flat with the last “Horror!”

has ascended to B \flat ; there enters a *second theme* (XV. 2). The damsels have caught sight of Parsifal: "There stands he!" in their terror vehemently exclaim the soloists, and the chorus repeats it and immediately takes up an accompaniment figure briskly ascending in thirds: "There he is! there he is!" This figure interweaves itself likewise in the instrumental accompaniment with the new theme, which, on its part, presents itself as a charmingly jocose, but here, in the general excitement, still more a timidly shivering expression of naive astonishment.



This theme also is now carried out in constant and quicker intensification up to the summit, until the *first theme* relieves it again: "Woe! Woe! he conquered my lover," etc. This attains to a new decisive climax, again on the loudly abating repeating little semitone close in triplets, with the powerful collective cry, ending suddenly in E \flat : "Accurst mayst thou be!" Whereupon the *Parsifal-motive* enters *forte* in the new key.

The *Parsifal-motive* in its full development indicates the youth's leap from the wall into the garden; his first unconstrained smiling words: "Ye lovely maidens, had I not to slay them? My approach to your charms they essayed to check," are accompanied by the farther soft spinning out of the motive as formerly at Klingsor's observation. To such quiet friendly speech the damsels now answer, after their wildly scared excitement of before, in an altered tone, *p.*, with an already regained dis-

position to merriment, and accordingly, with the second theme exhibiting itself amiable in its entire curiously wandering nature, which theme accompanies in extraordinarily tender continuation the first solo-questions and Parsifal's answer. For the second part of the small movement ("Then wilt thou not treat us badly?") there comes also the first theme again. The whole chorus falls in at the repeated closing repetition of the final figure: "Who'll sport with us now?" whereupon after Parsifal's cheerful offering of himself for that purpose, at once a general running and laughing breaks out, and then again the *Parsifal-motive* amid seductive trills vents itself in a longer episode. It appears as if formed from an interweaving, moderating itself while delightfully playing, of the attack of the motive with a delicately tied melodic knot of flowers. Moreover, the half of the damsels that were in the background surround the stranger now become familiar to them, meanwhile the others have retired in order to decorate themselves secretly with flowers, even as living flowers. All this happens like a cheerful laughing child's play, and entirely without the character of intentionally seductive sensuality. It is the grace of nature in its full power, intoxicating as if playing, which exercises the enchantment of an extremely agreeable surprise upon the ignorant captives of its miracles. At the words: "For gold we do not play," the damsels themselves resume the bantering *second theme*, which, however, with an ascending chain of trills, hastily mounts upward, just as those who had gone away to adorn themselves return, and a short contention begins, accompanied by the figurations of the previous themes in triplets, which gradually sink downward, and thereupon, gently restraining themselves, pass over into a quiet rocking movement. In this way they float over into the *allegretto* melody, in

$\frac{3}{4}$ measure, of the long extended *Caressing song* (XV.
3): "Come! Come! Handsome stripling!"

XV. 3. Caressing-melody.

First system of musical notation. The treble staff contains chords and the bass staff contains a melody. The lyrics "Come! Come! Handsome strip - ling," are written below the notes.

Second system of musical notation. The treble staff contains chords and the bass staff contains a melody. The lyrics "come, come! I'll be thy" are written below the notes.

Third system of musical notation. The treble staff contains chords and the bass staff contains a melody. The lyrics "flower, come! sweetly dancing and" are written below the notes.

Fourth system of musical notation. The treble staff contains chords and the bass staff contains a melody. The lyrics "rip - pling, bliss un - shadowed I'll shower," are written below the notes. A triplet of eighth notes is marked with a '3' above it in the final measure.

come,..... hand - - -

XV. 4. Coaxing figure.

The gar - - -

some strip - - ling! etc.

dens pride.

While the chorus carries the melody through, the solo voices spread themselves over it, first in a yearning ascent, afterward with an uncommonly *Coaxing figure*, again characteristically embellished by little triplets of 16ths: "Come! Come! O handsome stripling!" etc. In this the solo singers of the second half returning, now likewise adorned, also join, and both choruses unite for carrying out the fundamental melody, with which at

last all the voices ascend, closely pressing together: "Sweetly dancing and rippling Bliss unshadowed I'll shower!"—The *Coaxing figure* (XV. 4) totally spins round Parsifal's innocently astonished nature a narrow, fragrant web: "How sweet is your scent? Are ye then flowers?"—and it is this Coaxing figure also which in the following most charming reciprocal song of the solo singers: "The garden's pride and odor, we've given," forms the enchantingly varied and developed fundamental theme, whereas here also the *Caressing song* interweaves itself into the accompaniment. Finally the chorus also softly joins in: "Grudge not the flowers their due," and so unites itself to the wonderfully expressive dying closing words of all the solo singers: "We swiftly must wither and perish." Hereupon the Caressing figure, which stirred so lightly and charmingly, as sunny flower-leaves in the gentle warm breath of summer, after a few melancholy lamentations goes out *cresc.* into a tenderly enticing trill, over the returning fundamental melody of the Caressing song. Thus, on this second large song of the damsels, which gently indicates with peculiar pathos the yearning of the flowers for redemption, immediately close their individual flattering prayers for the play of love with the beautiful companion, wherewith they, as it were, prattling like children, grow round him in the melodies of their first song ("Unto thy bosom take me").

Here, with Parsifal's interruption, is again heard the *Parsifal-motive*, yet in *piano* and in minor, as if a timid defence: "If I am to play, ye must widen your bowers;" and the impatient companion at play sings these words in the very significantly rhythmified tones of the *Maidens' lamentation*. With this is a third, or with the two songs fifth, and *last theme* of the damsels introduced (XV. 5) as if it had sprung forth from the repe-

tition of the Parsifal-motives ; a hopping ascent and descent of chords, as it were in joke, of light-footed spirits turning and gliding hither and thither, always shortly interrupted by little parrying gestures in the bass, to the hasty reciprocal cries, closely following each other : “ Why quarrel ? ” — “ ’Tis your riot. ” — “ We quarrel for thee. ” — “ Then quiet, ” etc.



As the chorus also supervenes, there is mingled somewhat of the agitation of the *first* theme, and the *second* also can be heard in light, charmingly colored jocular application of the song : “ Wouldst see the butterfly wooing the flowers ? ” Then, in a lively pell-mell song of all the maidens (“ To me he shall belong—No, he belongs to us—To us ”), the *last theme* brings the whole sweet-scented and tuneful play to a close, violently breaking out, in the *Parsifal-motive* (in A♭, as in the beginning)—“ No more ! You’ll catch me not ! ”—but which on its part immediately sinks into the wonderfully enchanting fascinations of the *Fool’s harmony* : “ Parsifal !—Tarry ! ”—*Kundry’s first cry* !

The Fool’s harmonies remain for quite a time hovering over the astonished Parsifal ; then the *Motive of Heart’s affliction* (XII.) is closely united to it : “ Here bide thee, Parsifal !—Where joy and gladness on thee shall fall. ” The miracle becomes enchantment. In a

pure, quietly rocking manner the sweet voice, sounding out from the unseen, addresses itself to the damsels ; and it is the elegiac melody of their *lament* (XV. 1) with which they are sent forth to their wounded heroes, with which they then, also softly complaining and pouting (“Thus to leave thee, thus to sever”), singly bid adieu to their handsome playfellow, after which the whole chorus, with the *last theme* in *cresc.* (“Farewell ! thou fair one, thou proud one !”) and the droll descent to *f.* across the hold (“Thou—fool !”), softly laughing disappears in the direction of the castle.

III.

The great *principal scene of the act between Parsifal and Kundry* is divided, as to its contents, into two divisions. The first of these, considerably smaller, has reference to the seductive entanglement of the nature of the youth, entirely carried away with astonishment by means of his sweet and painful remembrances of the forgotten love of his mother, which have been recalled to him by Kundry’s touching and charming songs. The second division, on the other hand, shows us, in a powerful dramatic climax and in a more extended form an uncommonly concentrated setting of the tremendous elements of development : Parsifal’s awakening to the moral consciousness of his human office of salvation, Kundry’s struggle after redemption through love, and the victory of conscious purity over the blinded aspiration of the sinful woman.

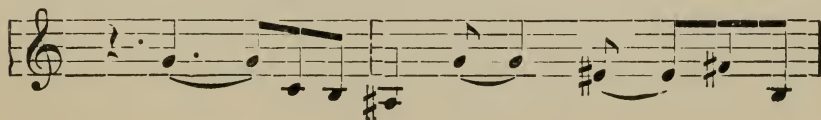
As at the end of the previous scene, it is the *Fool’s harmonies* amid which the first dialogue of the “Nameless one” and her who announces his name takes place ; and again, after Kundry’s short account of the death of Parsifal’s father, is added the *Heart’s Affliction-motive*

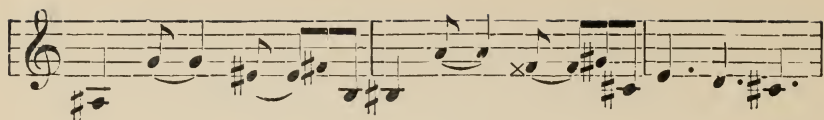
in a tenderly extended solo song, to which a second soft, fervent little figure, a monition of the later melody of Kundry's resignation (see XIX.) immediately attaches itself: "Here have I tarried this but to disclose." Thus are painted, as it were with a nimble supernatural hand, the first features of the affecting picture of love upon the soul of him who listens, to whom now in its mysterious double nature it must soon entirely display itself.

The prominent feature of the whole of this first section is *Kundry's* rather long *narration of Parsifal's mother*.—*Magical* sounds from the "far distant home" of the narrator lead over into the pure and tender love-sphere of the cradle song: "I saw the child upon its mother's breast." This gracefully rocking melody, already previously hinted at, breathes throughout the mood of the *Heart's Affliction-motive*, translated into the childish conception, so that therein as it were idyl and elegy are wonderfully joined. The motive itself also makes its appearance at the explanation of the name: "Though filled with sadness," and it divests itself of its elegiac character passing into an agitated $\frac{9}{8}$ figuration (see XII. 1) with the words: "When, shouting gladness, It gave her sorrows contradiction!" with which the first verse of the song makes its melodic close.—In the same style and out of the same motives is the second verse formed: "In beds of moss 'twas softly nested," up to "Beneath the dew of mother's weeping."

XII. 1.

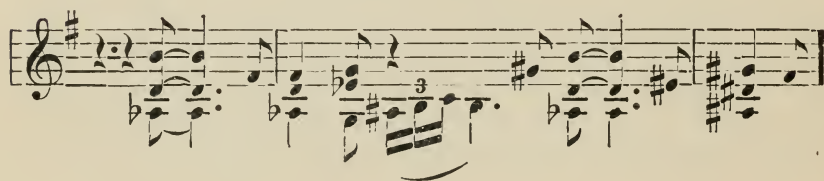
Passionate figuration of the *Heart's Affliction-motive*.





Thereupon follows a middle part ("Afar from arms"), characterized by a soft motive, sounding like distant noise of weapons, of dotted three quarter-notes in the bass amid a $\frac{9}{8}$ *tremolando* evenly whirring on, out of which ("All sorrow has she") the development of that previous passionate figuration (XII. 1) solves itself, to press on in ever more violent intensification ("Hear'st thou not still her lamenting voice"), with violent onset ("when she met thee hastening home") up to the triumphantly shouting close: "When her wild arm around thee was laid," and to grow speechless in a sudden *dim.* ($\frac{3}{4}$): "Wert thou of kisses so much afraid?"—Herewith enters for the last part of the song a deeply sorrowful, melancholy, *second Heart's Affliction-motive* (XVI.), sorrowfully sighing up as it were from painful remembrance.

XVI. THE SECOND HEART'S AFFLICTION-MOTIVE.



Sorrow, grief, and mourning of love, at one time of the mother on account of her child, at another time of the child on account of the mother, are touchingly expressed therein, and a little triplet-figure, giving sign of deep emotion, is thematically added between the two, quite especially characteristically with emphatic *sf.*

Thus the song reaches its sadly faltering, homely, quiet end with the dying away *first Heart's Affliction-motive*: "And—Heart's Affliction—died."

A loud shriek of Parsifal wrests itself from a short *crescendo* of unisonous quavering syncopations; and again it is that touching tone-figure of the *Sorrow of Love* (XVI.) which accompanies his lamentation and imparts to his words: "Dearest mother!—thus to forget thee!" its deeply sorrowful accents. Moreover, to Kundry's consolation, melodically so sweetly ingratiating itself ("Hadst thou ne'er been distress"), has the wretch sunk in dismal grief no other answer than a dreamy sighing of the same note of lament: "My mother—Could I forget her?" But then arises suddenly before him the image of the holy spear, a reminder of the forgotten sufferings of the saints, with the *Spear-motive* from the *Motto of the Love-feast*: "What have I e'er remembered yet?" In contrast to this the *Kundry-motive* is also for the first time in this scene set free; and with urgent emotion the rose of hell guides upon the heart of the troubled fool the thorns of the unsuspected innermost pain of the delight of love. This is accomplished by means of the seductive tones of her *Magical-motive* ("Of Love, oh learn the fashion Which Gamuret once knew"), and with the resolution of them into the exultation of that passionate figuration of the first *Heart's Affliction-motive* ("When Heart's Affliction's passion Had fired his bosom through"), which again mounts to the *f.* of the *Kundry-motive*. And amid the same soft weavings of her fascination (amplified by the violoncelli *pp.* in a height that is seldom more expressive), she presses on the mouth of the youth "the first kiss of Love."—The last, hesitating tones of this chromatic motive, which linger in the ear like timid sighs, suddenly shrink to a new, exceedingly painful sign of life;

it is the *Figure of Pain* from the *Motto of the Love-feast*, which with sudden strength here also (as at Amfortas's seduction in Gurnemanz' narration) tears itself loose from sighs, and drags after it *ff.*, Amfortas's *Sounds of Woe* in wild precipitation. "*Amfortas!*"—this second outcry of remembrance on the part of Parsifal denotes the great, decisive cleft that divides the scene into its two parts, and gives the whole drama the change from trouble and guilt to redemption.

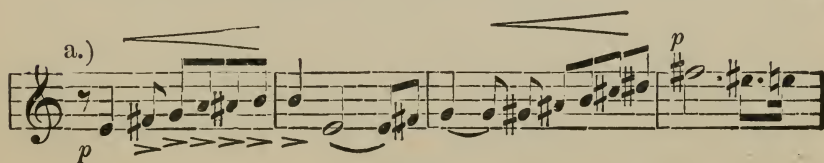
The second section of the scene may be divided as to its contents into three parts: Parsifal's vision of the *Saviour's Complaint*—Kundry's narration of her curse—and the last discourses of both, up to Kundry's outburst of despair in cursing Parsifal.

The *first part of Parsifal's vision*, the loud lamentation under the instantaneous heart-breaking impressions of the *pain of sin of Amfortas*, which he now experiences in himself in the kiss of Kundry, is entirely penetrated by the *Sounds of Woe* and a thick tempestuous storm of wild *Kundry-motive* figures ("Oh!—Misery!—Lamentation!"). We also hear again the piercing tones of the *Figure of Pain* ("I saw thy wound a-bleeding"), and it is worthy of remark how with the words: "No! This is not the spear wound," the *Magical-motive* becomes changed into the *Motive of Suffering* (IV.), that it may then with a violent leaping up of stormy figures again bring in *piu f.* a shrieking entrance of the *Sounds of Woe* ("Oh! Love's delirium!") with the downward descent of the *Kundry-motive*. This is the climax of the first expression of the lamentation.—Now follows as counterpart: the vision of the *miracle of the Grail*, inasmuch as the reverberating syncopations of the last wild motive brighten up into the sublime

harmonies of the *Grail*; the *Theme of the Love-feast* enters into its mystical privilege, and “Redemption’s rapture, sweet and mild, Is trembling far through ev’ry spirit” in the miraculous ban of the divine feast of sorrows.—But passionate grief of the human heart tears asunder the ban with the *Kundry-motive* anew; the *Saviour’s Complaint* (XIV.), as at the close of the Prelude, resounds to the rapture of Redemption as an echo out of the sinner’s soul; yet as if from out of the depths of the all-compassionating heart of God, there break through with convulsive power above all human woe the cries of lamentation: “Recover, save me from The hands that guilt has sullied!” in the *Motto of the Love-feast* pressingly ending with the *Figure of Sorrow*. In the sighs of the *Saviour’s Complaint* this entire mournfully agitated echo of the same dies away with Parsifal’s last fervent words of prayer: “What can retrieve my crime abhorred?”—and herewith is also the great transformation in Kundry’s soul brought about. For, as she now bows herself down toward the rapt one at her feet, he is no more the victim of her seduction in the magical services of Klingsor, but the “noble knight,” the ever-expected, beloved “Saviour,” who also to the charmer of the senses is to bring redemption through his love.

A new motive, an urgently yearning, ascending figure with a close both gracefully looking up and beseeching, indicates this change (XVII. a):

XVII. KUNDRY’S YEARNING-MOTIVE.





Yet precisely at this moment Parsifal recognizes in the “charmer” the destroyer of Amfortas ; and this *second part of his vision*, in which he illustrates musically to the life all particulars of the seductive flatteries of her beauty, is accordingly entirely interwoven with the *Kundry-motive*, but which now accommodates itself in picturesque variations to all those fine traits of the seduction-picture (XVII. b). A violent intensification of the latter, up to the consummation of the picture with that dreadful kiss, opens into the *Sounds of Woe* in *forte*, from which it again tears itself away, that it may then abruptly mount upward : “Pernicious one ! Get thee from me !” and thus, as if he had cast her off, again to sink downward : “Leave me—leave me—for aye !”

Immediately enters again with pressing vehemence Kundry’s new *yearning-motive* (XVII. a), and embraces as an adjuration of love the first appearance of a melody, already previously mentioned, of enthusiastic *devotion* without bounds (see XIX.), “then feel now my desolation !” etc.—“O, couldst thou know the curse”—what else but the *Kundry-motive*, the wild expression of this curse, could it be to characterize thematically the transition to narration ? Then, however—a serious, anxious pause, and a short dismal roll of the kettle-drum in the deep, accompanied by a mysterious plaintive tone, which, with a sighing triplet-appoggiatura expressive of prodigious grief of the world, denotes the gloomy mood of Good Friday ; this prepares us for the *appearance of the cross-bearing Saviour* (XVIII.).

XVIII. APPEARANCE OF THE SAVIOUR WITH THE GOOD-FRIDAY MOTIVE.

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Motto of the Love-feast.

Good-Friday motive.

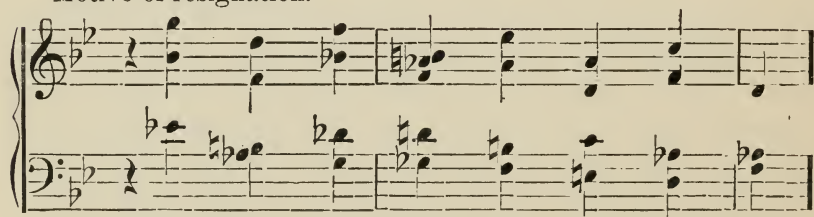
The musical score consists of three staves. The first staff is in bass clef and contains the 'Motto of the Love-feast', which begins with a treble clef and a key signature of one sharp (F#). The second staff is in treble clef and continues the melody. The third staff is in bass clef and contains the 'Good-Friday motive', which begins with a treble clef and a key signature of one sharp (F#). The 'Good-Friday motive' is marked with a forte (sf) dynamic and features a triplet of eighth notes.

“I saw Him—Him”—how wailingly ends the *Motto of the Love-feast*, which so solemnly and with so dreadful softness sings of the holy way of the Passion, on the figure of pain rhythmically shifted to the *Good-Friday motive*! But the *Kundry-motive* whizzes precipitately in the midst and exults, with the wild figure from the scene with Klingsor, once more upward: “And—mocked Him!”—“I caught then His glance”—from the long-protracted *sounds of woe* is developed with an indescribable tender and sublime sadness the *Saviour’s Complaint*. Thus the pain of God glances upon the sinful world. And a lively *enchantment-passage*, with the remembrance of the Divine sufferings, urging upward, dashes the wretched one into the labyrinth of her curse: “I seek him now from world to world,” amid a protraction, ever beginning higher, infinitely yearning, of the same Sa-

viour's complaint. This comes to a close in reverberating syncopations; but out of the latter there is solved, wonderfully lifting itself up, the mystery of the harmonies of the *Grail* to the solemn ascent of the consecrated motive: the unhappy woman believes that she again sees her Saviour, "His glance resting on me,"—yet the blessed and devout repose of this moment, beautifully as it is expressed in the monotony of the deep singing tones, is broken up by the laughing of the *Kundry-motive*, which now, and at last inflamed to wildest fury by the *Klingsor-motive* in the bass, rages away until the close. "Only shriek, and rage, and wallow," is the lot of the accursed one! Then struggles forth out of her deep, vehement necessity, with crowding plaintive tones of longing, the fiercely enthusiastic requirement of love and redemption in the embrace of the noble hero: "Let me upon thy breast lie sobbing, But for one hour together throbbing; Though forced from God and man to flee, Be yet redeemed and pardoned by thee!"—and a soaring carrying out of the *Melody of Resignation* gives these last words energetic and enthusiastic expression (XIX.).

XIX. KUNDRY'S MOTIVE OF RESIGNATION.

Motive of resignation.



Though forced from God and man to flee.

Parsifal's answer: "Eternally should I be damned with thee," is ushered in by the same theme as Kundry's previous great song (XVII.); at the following words:

“If for one hour I forgot my holy mission,” it brings the *Fool-motive* with sublime greatness as a sign of noblest strength of salvation ; but then it obtains—what, properly speaking, lifts it off, in point of style, from all the rest both in text as also in music—the form of a fully consciously prepared, yet passionately delivered admonition, which appears as the transfiguration of his whole personality disengaging itself from the admonisher. Here stands before us the *knowing* Fool, the innocent one, as a powerful preacher of true salvation ; and accordingly the expression of his song approaches, with its simple and dignified recitation, somewhat to the sublimely declamatory style in which, as already in “Tannhauser,” religious devotion as a power of faith to be handed down to posterity finds its characteristic language of tone. But the *Sounds of Woe* of Amfortas soon break forth again with the remembrance of the necessity of penance on the part of the suffering saints, nor is even the passionate *Kundry-motive* (“to kill the body”) omitted. Between them resounds a wonderfully touching song of the *Theme of Faith*: “But who with certain clearness knows The source whence true salvation flows ?” This is of course of such a rarely mystically foreboding character, especially in the vocal part, as could spring up only from the divine spheres of the miracle of the *Grail* in this tragedy of the “Redemption of the Redeemer” itself. The *Sounds of Woe* and the *Kundry-motive* close thereupon also with Parsifal’s last lamentations: “Oh mis’ry ! What a course is this !” this, after Kundry’s narration of her sufferings, exhortatory song, beamed on as it were by the sublimity of the appearance of the Saviour, of the hero—now for the first time the actual *hero* of our drama.

The last strong dramatic intensification of the scene is brought about by means of a sequel of rapid dialogues,

in which especially the declamation in the song of Kundry, with its broad, daring intervals (“’T would then a god surely make thee!”—“Stand as a god revealed”), attains the highest degree of energetic plasticity of a demoniac passionateness. While Kundry in these last outbreaks of desperate excitement and wild longing, takes again the *Flattery-figure* (XV. 4) with increasing intensity into the service of her expression of song (“If in my arms I might take thee”), and afterward also begins to sing the *Maidens’ Complaint* (“Let me, divine one, but love thee”), as it were for a fervently embracing gesture of imploring; the hero earnestly and decidedly each time opposes to her importunity a significant, vigorous connection of his *Parsifal-motive* with the ascent of the *Grail-motive*. To the conquered sinner there remains nothing more than the terribly pursuing and laughing *Kundry-motive* bound to her, which storms through the whole of her last outpouring of rage against the “doomed one, The joy destitute, Shame seeking” Amfortas, and lends to her song also (“Whom I have laughed at—laughed at—laughed at!”) a fearfully intense expression of unfettered diabolism. The *Spear* once darts in threefold ascent powerfully through the mockingly harsh harmonies, affording to Parsifal occasion to the impetuous episodic question: “Who dared raise against him the holy gear?”—Hereupon the *stormy figure* darts with its wild leap upward to a passionately impetuous carrying out of the similarly descending chromatic fundamental form of the *Maidens’ lamentations*: “Ha! madness! Pity! pity me, pray!” closing in a recollection of the melody of *resignation*, and, with an upsoaring of longing at the intensively retarding end: “One single hour with me—One single hour with thee!”—follow up the last desperately decisive words, without accompaniment,

syncopally broken off ; then Parsifal's second, terrible repulse : “ Begone, detestable wretch ! ”

A raging plunge of the *Kundry-motive* leads to the most impetuous syncopated repetition of those chromatics of *lamentation* (“ Ward all the ways there ! Ward ev'ry passage ! ”), now followed on their part by the *stormy figure* starting up convulsively, even in the exceedingly characteristically animated song : “ For, fled'st thou from hence, and foundest All the ways of the world,” etc. As this figure breaks off on high as if in vain seeking for the sanctuary (“ That pathway ne'er shalt thou pass through ! ”), the *Magical-motive* immediately presses upward from below in agitated steps, and *Klingsor* also appears with threatening ill-will at the cutting sentence of the curse : “ Wander—wander ! ”—then, in short *sounds of lamentation* : “ Thou whom I trust ! ”—and again a wildly broken off end : “ Thee will I give as his guide ! ”

Klingsor himself has appeared upon the wall, to hurl, with a demoniacal combination of his own motive and that of the *Spear*, the desecrated weapon at Parsifal. Yet from the threatening thunder-cloud breaks directly a beaming sun, as now the chivalrously bright song of victory of the *Grail-motive* ascends as it were in rustling winds of heaven, and with the sign of the cross the foolish pure one, through the power of his compassionate knowledge, causes the whole magical magnificence to sink down, amid the *Klingsor*- and *Lamentation-motives*, in desolation and ruins. Like faded flowers the damsels lie on the ground ; after the storm of the downfall has breathed its last with the gloomy tritone, as if in the depths of hell, the *Maidens' Complaint* raises, sighing in tender melody, its beautiful, sorrowful countenance ; inasmuch as, with Kundry's last look at the departing Parsifal, there arises *ff.* and with uncommonly sorrow-

ful energy from the *Sounds of Woe* a cry of *ardent desire* calling to heaven—languishing, fading away. Parsifal withdraws, and the curtain falls amid deep *tremolo* dying away with abrupt chord of *b*-minor.

THIRD ACT.

THE PRELUDE.

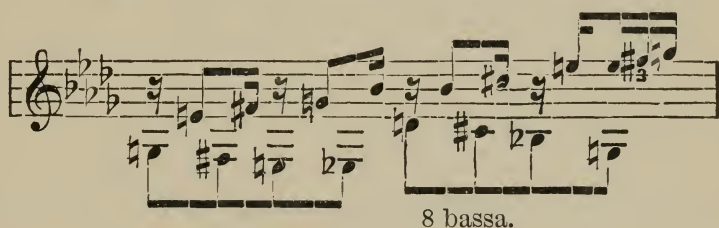
With the first tones we enter into a depressing, melancholy sphere of *desolation* (XX.). These tones, as if seeking and disappointed, form the *principal theme* of the entire first half of the act ; sounds of the later funeral-music for the exequies of Titurel also appear in the development of that theme.

XX. THEME OF DESOLATION.

The musical score for the Theme of Desolation (XX.) is presented in two systems. The first system begins with a piano (pp) dynamic marking. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody in the treble staff is characterized by a slow, descending motion with dotted rhythms. A bracketed section in the middle of the first system is labeled "Funeral music." The second system continues the melodic line, ending with the word "etc." to signify that the theme is ongoing.

It is true that a more vivacious movement soon arises from

the above, yet not less sad, hopeless, grieved : a picture of *Parsifal's Wanderings*. The syncopically broken off and vacillating variant of the once so stormy figure of the *Riding-motive* (VI.) continually rouses itself anew to fruitless rising up. The chromatically descending contrary motion of this motive, already at the beginning of the Prelude similarly thematically related, runs through it multifariously even to the end.



After a short halt, as if for desperate review, on the theme of desolation urges the ascent once more, rhythmically altered, more intensely, more heavily, and one would already believe to see it in the rapid *cresc.* assume the form of the *Grail-motive*: all at once *Kundry's curse*, with her motives of 32d notes precipitately *ff.* bursting forth and through three octaves above downward hissing, hurls the unlucky wanderer again far off from the imaginary sight of his holy aim, and low down into the distresses and struggles of the world.

These things are now described by the following part of the Prelude : the *Spear-motive* from the *Motto of the Love-feast*, which during the *Kundry-motive* at first had descended as a holy weapon against all calamity and a powerful reminder of the courage of the desperate one, shows itself here in continuous combination with the short tricks of the *Fool-motive*. Thus fights the pure defender of holy good things, without allowing them to be desecrated in the combat, against the dangers, restlessly assailing him, of a world inimical to the noble

and good. Between the *Spear-motive* and the *Fool-motive* there is the sound of a battle-cry, or like an exclamation of longing for the expiation of suffering, yet at the same time martially defiant in the desperation of the struggle, which latter in so turbulent a manner again works itself up to *ff*.



The accompanying passages here take in once, rapidly flying past, the form of the *Klingsor-motive*; but the *Fool-motive* dies away over single deep sounds of the kettle-drum, and, broken off by the tones of the Desolation, the *Maidens' Complaint* (XV. 1) sighs earnestly and softly, when the curtain rises. We are in the Grail's domain, and Kundry's sighs call forth the aged Gurnemanz from the hermit's hut into the "holy morning."

I.

The discovery of Kundry, Parsifal's return, Kundry's baptism and blessing by the hero, with the close by means of the episode of the "flowery meadow" or of the "Good Friday spell," divide the scene in the Grail's domain for our consideration, according to its contents, into four divisions. The feeling of Good Friday lies upon them all; but as on a festal morning just now veiled by a heavy cloud the presentiment that the sun will soon break through gradually mounts up to the delightful certainty of the conquering light: so is it now here. The "Desolation," which melodically rules a great part of the scene, in song as also in the accompaniment, gives way at last to the full blossoming of ex-

piated nature, and the tears of the penitent sinner announce the redemption in the holy, dew-radiating Easter miracle.

It is passages of *incantation* that accompany the first sighs of the returned one, still hidden, and even the *Klingsor-motive* appears to imagine itself yet in force. ("No animal grieves like that"); but here already follows, with the first mention of the "holiest day," a short soul-gaze of most charming melody from the subsequent *Song of Expiation* (see XXI. 1), growing dumb, to be sure, in Kundry's deepest sighs, on the painful attack of her motive (see XXI. 1a) longingly wresting itself from the *magical ban*.

The rapid movements of Gurnemanz, as he rushes to the thicket and tears the brambles asunder, after which the *Sounds of Woe* are heard, all this is illustrated by means of a short instrumental movement of vivaciously rising, drastic figures, which, with the removal of the last twig serving as a hiding-place, pass into a swift abbreviation of the *melody of Resignation* (XIX.): "Ha! She—here again!"

And now with the loud outcry of the old man to awaken Kundry: "The Winter's fled, and Spring is here!" we hear for a short time rustle as it were a delightful, genial spring-joy breathing freely over us: redeeming sounds in the character of the subsequent *melodies of Expiation*. Again, however, life is stopped in a fearful pause, inasmuch as he finds the newly beheld one "cold—and stiff" as if dead; and he takes pains with her during a second little instrumental movement musically illustrating his exertions, which movement a tender figure, like a slowly contracted *sigh of yearning*, opens after the first *melody of Expiation* (see XXI. 1b). But after all yearning after it immediately again the *Desolation* is heard with its disconsolate voice

through all figurations of the accompaniment. At last is heard, in correspondence with the beginning of the scene, the *Maidens' Complaint* in sustained tones, as a breathing again of the awakened one out of the sleep of death; and leads to a mounting up of the *Grail-motive*, penetrated with the feeling of Spring:—a *ff.* convulsive starting up of the *Kundry-motive*—a shriek—the bringing back to life has succeeded, thanks to the care of the pious old man, the one pursued unceasingly by the curse has awakened to the Spring and to Redemption.

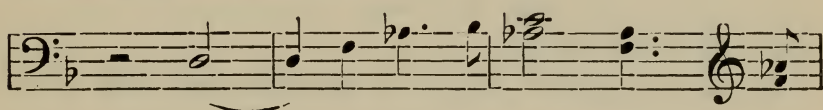
XXI. 1. The first melody of Expiation.

- a. (Kundry's deepest sigh.)
- b. (Sigh of longing for the expiation.)

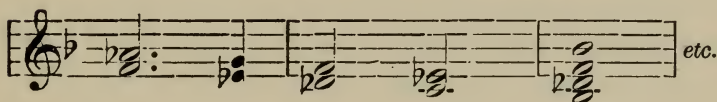
The musical score consists of three systems of staves. The first system has a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a single melodic line. The second system has two staves, both with treble clefs and a common time signature (C). The top staff is labeled 'a)' and contains a melodic line with a fermata over the final note. The bottom staff is labeled 'b)' and contains a bass line with chords. The third system has a treble clef, a key signature of three sharps, and a 3/4 time signature. It contains a single melodic line with a triplet of eighth notes marked with a '3' and an asterisk (*) below it.

How she now arises, how she takes her first steps, for the first time again since we saw her, in the Grail's domain: there is again that thematic succession of tones and chords which characterized her first appear-

ance in the drama ; but there is added a little triplet-figure in the bass, which in a slight convulsion gives expression to the astonishment of Gurnemanz at her entirely altered appearance. In fact, she is now altogether the helper, the serving-maid, and her only words in the whole of this act : “Service . . . service !” unfold with touching simplicity this pure mirroring of the most faithful moments of her former life. Thus she goes into the hut, to get the water-pot for filling, and Gurnemanz observes her gait with astonishment. “How unlike this her step of yore !”



Grail-Motive.



We enter here into the incantation of *Good Friday*, whose motive from the *Motto of the Love-feast* (XVIII.), thrilled by pious shudderings, forthwith detaches itself from the solemnly and reverently sounding *Grail-motive*, to end in the *elegiac close* of that holy motto (“Oh, day of mercy unimagined !” etc.). Yet no end is thereby indicated ; rather, there is spun tenderly and softly out of the expiring words of the Saviour, as if yet groping in uncertainty and seeking, a gently rocking, peace-breathing melody of blandly ravishing morning-enchancement : the enlightening foreboding of the *flowery meadow*, after which now with tottering steps a new guest of the Grail, an unexpected one, deeply longed for—Parsifal on his *wandering course*—as if dreaming, in silence enters.

The *entrance of Parsifal* is characterized by his own

motive, clothed in mournful minor and breaking off on an already often heard melancholy sound of *longing*, but sustained below by short vacillating steps of the *Desolation-motive*, which also gloomily follows and is not willing to forsake him so soon. The descending chromatic also from the *Wandering* of the Prelude emerges multifariously between them. The sadly silent guest is now reminded by Gurnemanz of the holy character of the day, on which it is unseemly to draw near to the sacred place with weapons; and again his pious warning is accompanied by the *Grail-motive*, in peculiarly reverent and serious harmony, with the solemn plaint of the *Good-Friday-motive*.

Hereupon Parsifal doffs his weapons and falls upon his knees for silent prayer before the holy Spear which he has thrust into the ground; but Gurnemanz recognizes him, recognizes the Spear, and at last breaks out from shy astonishment into an ardent jubilee of thanksgiving. *Parsifal's prayer*, meanwhile, introduced by his darkened motive, to which the *Spear-motive* unites itself softly and slowly, is henceforward accompanied throughout by the solemn melodies of the *Motto of the Love-feast*, enveloped as if suspended in a stately mystery of tremulous harmonies. Out of this flows in chromatic descent an extravagantly ardent figure ("Ha! whither did he wander?"): it is the middle voice of the *Motto of Promise*, here transposed into the upper voice, whose *Fool-motive* sounds at the same time, which in this connection and with a reminiscence of the melodies of Expiation, joyfully animates the expressively echoing *crescendo* close of the *Motto of the Love-feast*, as it were through the soul-effusion of sublime delight: "Oh!—holiest day, To which my happy soul awakes!" And with the *Saviour's Complaint* uniting itself to it in *ff.*, now as a song of the power of Redemption adminis-

tering hope, we arrive at the *Grail-motive* in *diminuendo*, just as Parsifal rises and offers to the old man his simple greeting: "Thank Heaven that I again have found thee!" These simple words fit beautifully into the ritual Postlude—so to speak—of the Motive; but to Gurnemanz' joyful answer the continuation of the *Desolation-motive* is followed by a little figure from the beginning of the Prelude, which proves to be an abbreviation of that very motive, and afterward is to form the principal motive of Gurnemanz' narration of the sufferings of the company of the Grail (see XX. 1).

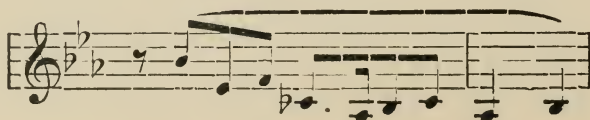
Before this *narration*, however, Parsifal speaks with reference to his own, introduced by the words: "Through error and through suffering lay my pathway," which once more paints into our soul, just as the Prelude has already done musically, the picture of the *Wandering Course* from woeful self-experience. Accordingly, the motivistic formations are the same which are here repeated. After the first steps of the synco-pated *Wandering-motive* the *Forest-melody* rustles between them, involuntarily reminding us of their congeniality of soul with the musical spirit of the *Expiation melodies* of the flowery meadow. Then with the passionate outcry: "To him, whose dire complainings once came to me, an awe-struck Fool," breaks forth Amfortas's *Motive of Suffering* (IV.) in the bass, and the *Fool-motive* follows it for a further development. "But—ah!—The wished-for path for aye denied me," the *Wandering-motive* goes and staggers again as in the Prelude up to the desperate foreboding of the *Grail-motive*: "Well though I knew it, methought, Then hopeless despair overtook me;" and with the description of the combat for the holy thing the second part also of the Prelude is repeated, the *Fool-motive* carries on its bold tricks, and in this way the musical movement mounts

anew to a final proudly conquered breaking through and brilliant rising up of the *Grail-motive* itself, now actually set free: "'Tis this that gleaming hails thee here,—The Grail's most holy spear!"

Immediately sounds the *Motto of the Love-feast* with an interlude of the *Good-Friday-motive*, to Gurnemanz' profoundly enthusiastic cries of joy: "Oh Glory! Bounteous bliss!" with their last words: "Beauteous, boundless marvel!" to the *elegiac close*, which as it were dissolves the delight into tears, the long silent *Theme of Faith* announces from the height the sublime healing of all grief, and tenderly leads over to the beginning of *Gurnemanz' narration* ("Great knight! If 'twere a curse,—Be sure it has departed").

But the *Theme of Faith* has changed itself with that tender inflection into a melody which we think we have already heard as new upper voice to the *Fool-motive*, at Gurnemanz' earlier cries of joy, and which now singing with pious emotion of blessed purification and expiation, once more leads to the *Grail-motive* ("Here art thou, in the Grail's domain"). The description of the desolation and mourning in the castle of the Grail gives occasion first of all for the repetition of the beginning of the Prelude; the mention of Amfortas passionately desiring death then calls forth his *Sounds of Woe* with the *Kundry-motive*, after which, for the subsequent longer part, the description, strictly speaking, of the general state of things, the previously mentioned *shortened figure of Desolation* (XX. 1) is carried out thematically in manifold variety.

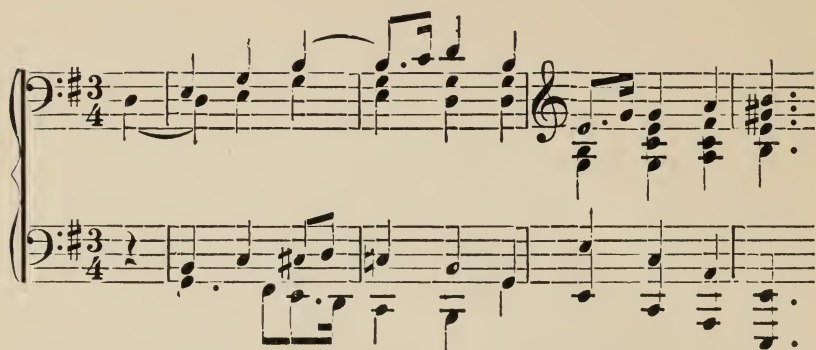
XX., 1. (Abbreviated Desolation-theme.)



A part following this ("Ne'er cometh message now") brings us in a solemnly grave manner to the fundamental tones of the *Theme of the Bells*, harmonically darkened, the first warning of the Funeral choruses at Titurel's obsequies (see XXIII.); nevertheless it, too, dies away in the *Desolation* ("Here on the woodside lone I hid myself," etc.). Thereupon there breathes in softest *pp.* spectrally over the desert of sadness a touching strain of the blissfully sparkling *Titurel variant* of the *Theme of Faith* (III. 2) ending in the *Grail-motive*: "For Titurel, my cherished chief," and then, faltering, as if with choked voice, at the last repetition of the *Desolation-motive*: "Expired—a man like others!"

A loud cry of pain wrests itself from Parsifal's breast: "And I—I 'tis Who all this woe have wrought!" Wailing cries of *longing* for Redemption are heard also throughout his song; the *Fool-motive* ("I, who to save men was selected") then sinks into an impotent silence; seized by the most passionate grief, he breaks down, insensible, beneath the burden of the guilt of the world which demands from him expiation. Here Kundry hastens to his assistance, draws water from the spring and bathes his forehead, loosens his coat of mail, and exerts herself in femininely tender, serviceable kindness—in doing which, too, the violently mounting motions of her *stormy figure* soon moderate themselves and give way to a heartfelt epode of the *Melody of Resignation* (XIX.) in two short, gently extended sections, ending, as it were, with a calm desire of salvation. Now, however, all is silent: "Not so! The holy fount itself Befitteth more our pilgrim's bath." From a few deep, sustained tones of the *Motive of the Bells* it mounts up in solemnly grave harmony: the new *Theme of Benediction and of Baptism* (XXII.).

XXII. THE MOTTO OF BENEDICTION.

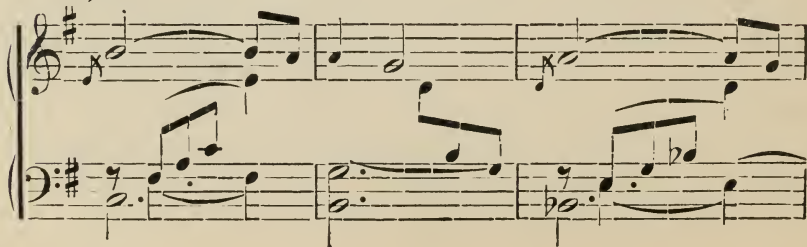


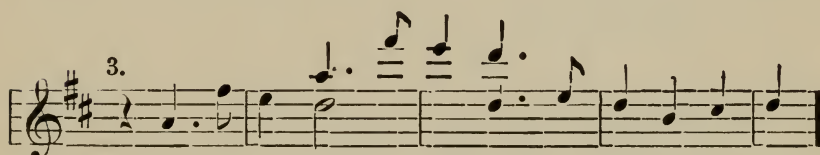
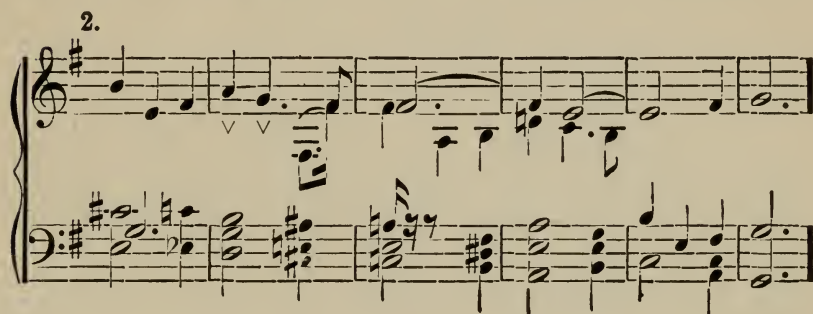
The following part of the scene is ruled by the new motive, which appears four times in not too remote succession, always for introducing the important actions of the Washing of the Feet of Parsifal, his Blessing and Anointing, and the Baptism of Kundry. In an equally gentle and solemn manner it unites in itself somewhat of the holy character of the Grail, and of the tender nature of the lovely Spring, which as living symbol of Expiation and Return, surrounds these pious actions with an importance more and more unveiling itself.

The *first motto of Benediction* is immediately followed by the *second melody of Expiation*, the beginnings of which we have already heard, in two parts, tender and peaceful, to and after the beautiful words of Gurnemanz : “ So let his travel stains Be now completely washed away” (XXI. ad. 2 + 2).

XXI. 2. Second and third melodies of expiation.

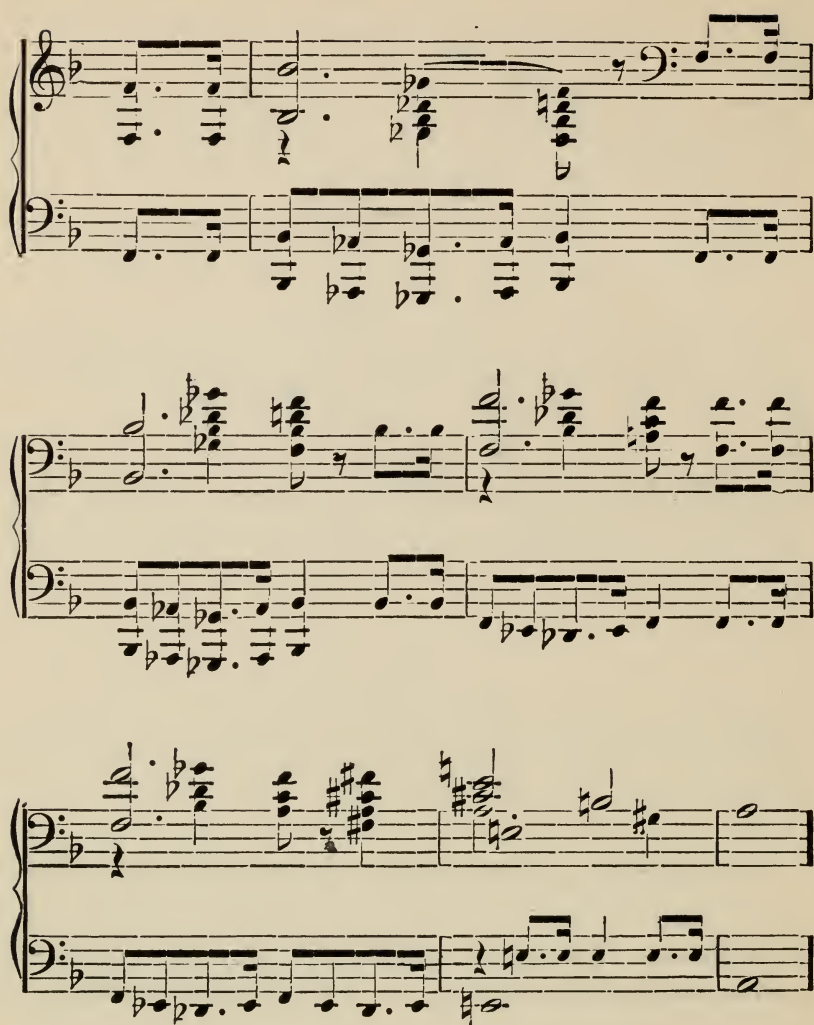
a) 2.





Here already shines brightly the morning sun down upon dewy flowers and into the expiated souls of men ; nevertheless, the open, bright joy of deliverance, the perfect enthusiastic Easter-joy is not yet permitted, until the consecrating power of holy deeds of love has strengthened and transfigured the pious group for the last passage, "There the Court our coming waits,"—here again enter gravely reminiscent sounds from the *chorus of Mourning* (XXIII.), and in memory of the condition of the company of knights making ready their last sorrowful festival, there follows once more in its abbreviated form the *Motive of the Desolation*.

XXIII. THE FUNERAL CHORUS.



Meanwhile Kundry begins her faithful work of *washing the feet*; and as the eye of Parsifal, resting, turns to her, it is a touching return of those sustained tones from the narration in the second act ("Sometimes His eye doth seem near"), that accompanies this healing glance of the promised hero, and then is relieved again

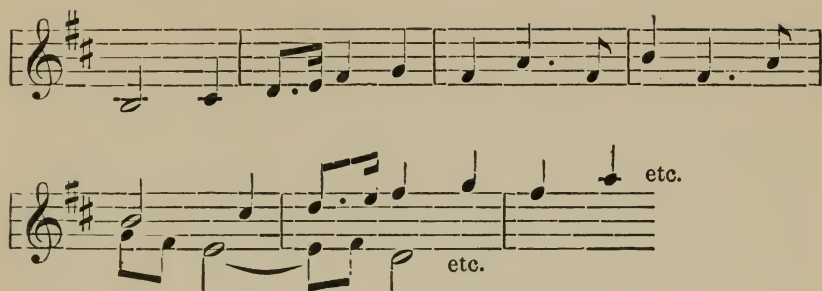
in a delicate high pitch by the Prelude of the previous *Expiation-melody* (XXI. ad. 2) : “Thou’st washed my feet so humbly—This friend besprinkles now my head”—“Now blessed be, thou pure one, through pure water !” thereupon resound Gurnemanz’ words, actuated by sublime emotion, in the *second motto of Benediction*, and again, as before, hovers the *second melody of Expiation itself* (XXI. 2) with gently solvent clearness after him : “So may all care and sin Be driven far from thee.” Surrounded by a lightly flowing figure, the *Motto of Benediction* is then at once repeated for the *third* time ; it introduces the *Anointing of the feet* by Kundry, and, like tender sighs of pious resignation and humble longing, it breathes through the music which softly accompanies this action, finally passing over into the fervent tones of the *Maidens’ complaint* itself (“Now that my feet thou hast anointed, My head the friend of Titurel must lave”), whereupon in proud *forte*-entrance (“For I to-day as *King* shall be appointed”) the *Parsifal-motive* prepares the *Anointing of the Head*. The really royal consecration-greeting of Gurnemanz unites itself to the Motive and the extended connecting-tones of its continuation with enthusiastic heartiness : “Thou—pure one—All-pitying sufferer ;” and the *Fool-motive* with an accompanying figure pressing forward, as it were, toward the *Saviour’s Complaint*, disembogues once more into the *Parsifal-motive* with the transition to the ascent of the *Grail-motive* in *ff.* (“Assist his soul to cast one burden more”).

From this brilliantly solemn climax, majestic, far-exhaling chords lead *dim.* to the fourth *pianissimo-entrance of the Motto of Benediction*, sounding now as salvation-announcing *Baptismal-song for Kundry* : “I first fulfil my duty thus,” the *Grail-motive* sounds after it, and the *Theme of Faith* floats forth from it, like the

holy dove upon the waters : “ Be thou baptized, And trust in the Redeemer ! ”—and as Parsifal gently bends down for the baptism, uttering a benediction upon the sinner’s head, which she bows down deeply to the earth in passionate weeping, the holy theme passes out into those touching, closing tones of the *Saviour’s Complaint* (2d act, “ I caught then His glance ”) ; the Saviour’s glance appears out of the eyes of his pure messenger acting as an expiation upon the weeping woman delivered from the curse, and there is no longer any obstacle—Redemption enters at the moment of the divine blessing, as the Light surged into the world at the word of its Creator—immediately from the last sounds of the *Saviour’s Complaint* is softly spun out, gently and quietly in rocking oscillation, the melodic weaving of the *Flowery Meadow* (XXIV.).

The whole rich, pure enchantment of newly awakened Spring is expanded, and loveliest voices of joy in redemption fill, in the most placid delight of breathing existence, the fragrant, blooming, dewy expanse of the beautiful, silent world on the sunny day of the Saviour. The melody is canonically worked out at Parsifal’s tenderly ecstatic cry : “ How fair the fields and meadows seem to-day ! ” and is followed by the longingly urging, then gently calming development of the *first melody of Expiation* (XXI. 1), which immediately at the beginning of the act had cast so bright a light of hope upon the desolation of the scene. Once again, however, it must here keep silence at the presence of sadder sounds (“ That is Good Friday’s spell, my lord ”), wherewith out of a shivering tremolo the *Motto of the Love-feast* mounts up to the *Good-Friday-motive*, until the latter, after repeated sighs (“ Alas, that day of agony ! ”), again resolves into the final inflection of the motto : “ Thou sees’t, that is not so.”

XXIV. The Flowery Meadow.



The *Flowery Meadow* has for the *second* time emerged shining beneath the gloominess of the Good Friday cloud, and with its canonical melody forms the gracefully sounding substratum to Gurnemanz' instructive song of the blessing of the Good Friday spell. An Interlude of evenly gliding passages of the *Grail-motive* ("All earthly creatures in delight At the Redeemer's trace so bright") leads to a *third* entrance of the principal melody in triumphant *forte* ("Uplift their pray'rs of duty"). Once more as counterpart the apparition of the Saviour on the Cross passes by with grievous sounds of the tritone and kettle-drums ("To see Him on the Cross they have no power"); and as it were out of the intense longing for the sight of the Holy One, the closing part of the *Motto of the Love-feast* with the *elegiac figure* urges onward in ascending order up to the return of the previous *Expiation-melody*, carried out in charming variety: "And now perceives each blade and meadow-flower." A gently swelling chromatic tone-succession ("For, as the Lord in pity man did spare") leads over with soothing *diminuendo* to the *fourth* entrance of the principal melody; once more the abundance of the melody rises to a soaring *crescendo*, and the *Grail-motive* also eventually sounds through the *Flowery Meadow*, with the closing words joyously and sacredly

resounding above everything, like sublime shouts of victory of the Good : “ That trespass-pardoned Nature wakes Now to her day of innocence.”

At the same time enters, in *forte*, which has already been reached, yet immediately is gently moderated, an ardently rejoicing variant of the *Expiation*-melodies (XXI. 3), and ends, continuing to hover more slowly through the first figuration of the melodies, in the most longing tones of the *Maidens' Complaint* : “ I saw my scornful mockers wither.” At the following words : “ Now look they for forgiveness hither ?” this passes softly over into the *Saviour's Complaint*, then giving place to a *fifth*, last return of the principal melody of the *Flowery Meadow* in the softest *pianissimo*, at the words so earnestly touching in their sublime joyousness, and which interweave themselves so tenderly with the melody : “ Like a sweet dew a tear from thee too floweth : Thou weepst—see ! the landscape gloweth !”

Then there is a swelling up, as though it were sighs of blessed transport, in the echoes of the last *Expiation-melody*, but which soon again soar away *diminuendo* ; it is as if sounds of lamentation were ringing into these expiring tones ; distant bells, lacking the final tone of their former theme, remind us of the Funeral service impending in the castle of the Grail, and the constant accompaniment-figure of the subsequent transformation-music and of the funeral choruses (compare XXIII.), joins itself to the thematic tones. Now, however, the brilliant *Parsifal-motive*, which here accompanies the beginning of the hero's peregrination for the purpose of exercising his act of healing in the august house of woe, triumphs over the oppressive severity of these sounds. And so with this Motive we reach over, with a firm step, into the mysterious wonders of the new transformation.

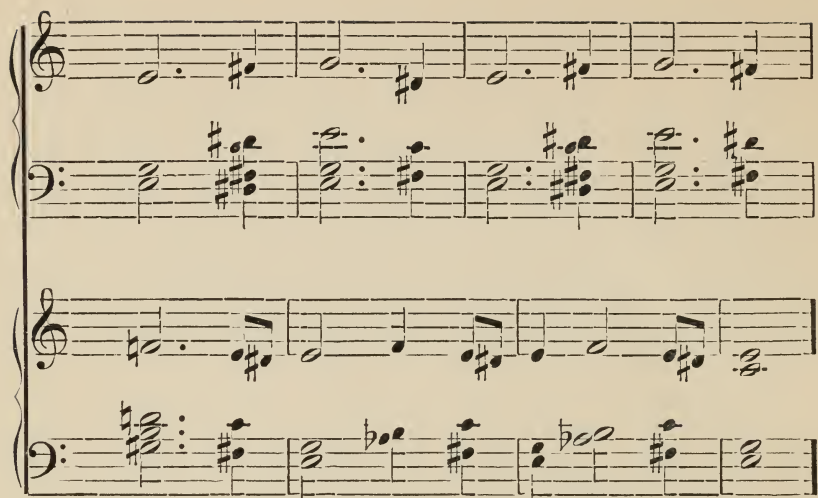
THE TRANSFORMATION-MUSIC.

With fearful exorcism the whole music sounds through that *accompaniment figure*, continuing to roll on as it were with an infinite uniformity ; and like heavy blows of fate, there falls into it with biting pain the entire, extended *second Motive of Heart's affliction*—nay, of the Heart's affliction and Love-sorrows of humanity and of all torture of the love of its Redeemer himself !

XVI. 2.



It is as though the picture of the life of our hero, from the sufferings of mother-love onward, passed before us on his way of passion with the heavy cross of the Redemptorial office ; once more, on this last passage, he must compassionately bear the whole evil which with gloomy weight bears down the world, to which he was called to bring salvation. It is a sphere of deepest sorrows, as announced to us in Gurnemanz' narration, into which we enter with him, through which as the motive advances we proceed, frightful, destitute of all deliverance, obstinately turned to ever new blows of fate, which, conformably to that narration, in the harmonies of the *Desolation* and with tormenting deceptive cadences range themselves together, always on the pitilessly advancing feet of the accompanying figure, into which finally the *bell-tones* also again mingle, thus, swelling, to ring in a *ff.*-development of the strugglingly lamenting *closing figure* of the whole.



When the hitherto silent previous accompaniment-figure enters anew, and the *Desolation-motive* now resounds in its complete form, the temple of the Grail opens before our eyes, and the knights, some with Titurel's body, the others with Amfortas and the Grail, enter in dark mourning vestments from different sides, amid the antiphonal singing of their double choir.

II.

The ban of deep sadness and sorrowful despair lies yet upon the *choirs of the knights*, and it is the same musical means of expression as we have heard partly in the previous scene in speaking of the ceremony, partly in the episodal music, that here constitutes in a characteristically different way the melodic and harmonic formation of the two choirs. It is worthy of notice at the same time, that the opening stanzas close four times in the *Grail-motive*. As accompaniment-figure, that constant distressful movement from the episodal music unites

itself to the choir with Amfortas, while the choir with Titurel's corpse is accompanied by the *Theme of the Bells*. But as the antiphonal songs are answered more shortly in the heightened animation of the sorrow, the first figure with bitter lamentations from the *Desolation* dominates, and at the end, when they all unite in wild repetitions of the cry of woe : " But once again ! " it is that struggling, pressing *closing figure* of the episodical music which, developed into the melody of the beginning of the Prelude, imparts to these cries an agonizing, wailing expression. Moreover, to this the bells themselves sound, and they die away only at Amfortas's grief-worn sighs : " Aye, sorrow ! Sorrow ! Sorrow for me ! " to which the *Desolation-motive*, also abbreviated, is once more repeated.

The *opening of the coffin of Titurel* calls forth in *fortissimo* a clear and abrupt convulsive starting up of the *Motive of Suffering* (IV.), which, as in the presence of the monstrosity of a sublime spectacle of grief, descends through three octaves, but is immediately overcome by the gently sustained tones of a new motive as it were of a *holy salute* for the funeral service for Titurel (XXV.). As is characteristic, moreover, of all larger songs of Amfortas, here also the Motive forms primarily a short "*ritornello*" to his prayer (" My father ! Highest venerated hero ! ") before it becomes in the prayer itself a thematic fundamental thought. It breathes altogether the noble repose of the blissfully proud time of Titurel, and when it is at last relieved by the *Theme of Faith* at the words : " Oh ! thou who now in heavenly heights Dost behold the Saviour's self," we imagine that we remark an intrinsic relation between these two themes, although, indeed, it cannot be formally demonstrated.

XXV. THE HOLY SALUTE FOR TITUREL.



With this the prayer turns to the remembrance of the uncovering of the Grail, at which the *Motto of the Love-feast* and the *Grail-motive* also appear again ; then, however, at the last sentence : “Death—darkness ! Solit’ry mercy !” we meet still a musical figure in which perhaps an involuntary resemblance might be detected to the second *Heart’s affliction-motive* as being a *Motive of Love’s pain*, but which here accompanies independently, and in an extraordinarily tender and touching way, then continued in an accelerated form of lamentation, the earnestly supplicating final words of Amfortas :

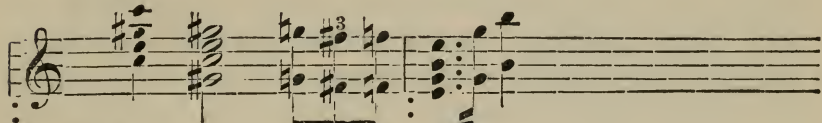
XVI. 3. Prayer of Amfortas.



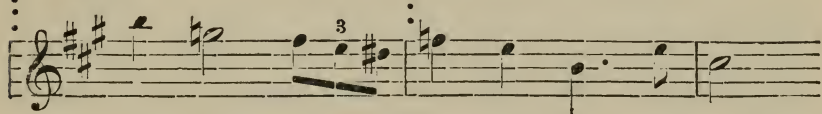
Nevertheless, the cry of the knights, vehemently driving upward : “Do now thine office ! Thou must, thou must !” once more stirs up the weary one to new and

supreme desperation : “ No ! No more ! ” and it is his *Motive of Suffering* that accompanied him at the beginning of the drama which, now at the close also, in wild passionateness and soon with an extremely energetic amplification springing up defiantly, joins itself with the fearful rising up of his soul against life.

IV. 1.



IV. 2.



But at the last words (“ Take up your weapons ! ”) the *Motive of Suffering* gives the cutting sword of the expression of despair, as at the corresponding place of the lamentation in the first act, into the demoniac power of the *Klingsor-motive*, which drives away before it pursuing passages of *incantation*, that at last rush into the *Grail-motive* : “ The Grail’s delight will ye then regain ! ”

The *new King of the Grail, Parsifal*, has now already entered, with the healing weapon, and the harmony of the *Grail-motive* undergoes a wonderful transformation, as if a new, higher kingdom were now opening itself, as he steps forward : “ One weapon only serves : The one that struck Can stanch thy wounded side.” During this miracle everything undergoes a salutiferous transformation ; the close of the *Motto of the Love-feast* resounds with the *Spear-motive* in those words as it were with joyful pride of victory, and the *Motive of Suffering*, which just now gave fearful passion a demoniacally defiant expression, appears immediately softened down to a placidly cheerful solution of all calamity, as now

through Parsifal's touch with the Spear the bleeding wound of the king closes up (IV. 2). "Oh, blessed be thy sorrows, For Pity's potent might And knowledge's purest power They taught a timid Fool." The *Fool-motive*, following the altered *Motive of Suffering*, comes forward as a sublime sign of purest triumph, in growing *crescendo* until the entrance of the complete song of triumph in the *Parsifal-motive*, which, unfolding its entire royal splendor, accompanies Parsifal's stepping forward to the middle of the stage: "The holy Spear—Once more behold in this." Here it is the *Motto of the Love-feast* and the *Theme of Faith* (in that form III. 3, indicating salvation), which in a short solemn song salute the reunion of the Grail and the Spear; the *Motto of the Love-feast*, however, no longer turns around complainingly at the height of its ascent into that sorrowful figure of the holy Wound of the Passion, but it mounts upward without hindrance to blessed freedom (I. 3), and retains this form of a celestially transfigured *Word of Redemption* of divine power of Love for the whole close of the drama.

I. 3. Motto of the Love-feast as Word of Redemption.



And now begins with the *Theme of Faith* the last song of the new King, full of unction and delight: "Oh mighty miracle of bliss!" at which, as at the end of the Prelude, the ardently ascending *Spear-motive* with the *elegiac figure* and the *Saviour's Complaint* itself re-

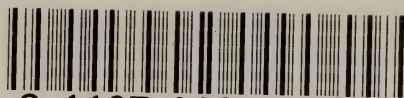
ceive the expression of the comforting sanctification of all misery to the supreme blessedness of the soul. The *Fool-motive* and the *Word of Redemption*, however, form the postlude, as Parsifal now mounts the steps to the shrine with his first-heard royal command and last words : “ Disclose the Grail ! Open the shrine ! ”

With sounds of golden harps playing round about it, the *Grail-motive* announces the unveiling of the long-closed divine blessing-dispenser, and again, at Parsifal’s silent prayer, it is followed by the intimately connected pious pair of the *Word of Redemption* and *Theme of Faith*, the one like the sun-shimmering blossom out of the heavenly love-impulse of the other. An august halo of glory shines down from above into the deep twilight of the hall : “ *Wondrous work of mercy !* ” the choirs begin softly in the *Motive of the Fool*, which here reveals itself as actual *Saviour’s-motive* ; and “ *Salvation to the Saviour !* ” stands forth the *Word of Redemption* from the deep voices of the men, penetrates through the choir of young men till aloft to the boys, who bear it away into the supremest height above the voices of all, and there let it beam forth on a long-sustained tone like an eternal sun of salvation. In polyphonic intertexture, like spirits of light, happily entwined with each other and nimbly playing together, the *Theme of Faith* sinks down on its most delicate wings from above ; the holy dove hovers as if in blessing over Parsifal’s head, who waves the Grail to and fro before the upgazing knights ; Kundry sinks dead to the ground, amid solemn chords, and as now immediately from this the *Grail-motive* goes forth in solemn splendor to do homage to the new king, it appears again to open new, higher, and purer spheres of divine miracles, through which again the waving sea of light of the *Theme of Faith*, rejoicing with delight, diffuses itself. Thus a luminous fulness of superter-

terrestrial blessedness enwraps all that perceptible-actual of the sublime scene disappearing in twilight before our eyes, in its similar heavenly ether, through which the *Word of Redemption* of the Divine One, alone from the last Grail-motive, ascends sonorously at the close, unfettered to delight everlasting.

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